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JENAEK ST., 21,
BERLIN, W., December 10, 1910.

When Arthur Nikisch stepped on to the platform of the Philharmonie to conduct the fourth Philharmonic concert last Monday evening he received a rousing welcome. The applause was even more demonstrative than is usually the case; thus the habitués of these concerts expressed their approval of the satisfactory termination of the great conductor's negotiations with the Vienna Royal Opera, which institution, as I stated last week, has been endeavoring to secure Nikisch as its permanent chief conductor. Fortunately for Berlin and Leipsic, the management of the Gewandhaus concerts would not release him from his contract, and thus the world's greatest conductor is retained for us. The Berlin Philharmonic concerts are the most important musical events, not only in this city, but in all Germany; and this is due, above all, to the genius and personality of Arthur Nikisch. There is only one Nikisch and Berlin could not afford to lose him, and both public and press are fully aware of this fact. There is now great rejoicing on all sides.

Godowsky was the soloist of this fourth Nikisch-Philharmonic concert and his selection was the Brahms D minor concerto. Although there are other piano concertos that undoubtedly suit Godowsky's individuality better, as the Chopin and Schumann, for instance, yet his performance of the obstinate work by Brahms was grand and monumental; and while one might be inclined to think that Godowsky, with his lovely tone and transcendental execution, would naturally incline more to the poetic and brilliant style of concerto, still his musical acumen is of such a high order as to enable him to grapple with the knotty problems of Brahms with exceptional success. Indeed his wonderful resources of touch and the transparent clearness of his technic stood him in remarkable stead in making the Brahms concerto a thing of beauty. The adagio, as played by him, was like a prayer and justified the original heading, "Benedictus qui venit in nomine Domini," which Brahms wrote for it, but later struck out. He also made a profound impression in the first movement, which he played with great verve and rhythmic clearness and precision, and no less effective was his performance of the rondo. It was a big and beautiful interpretation of the work as a whole that Godowsky gave us, and yet each little detail was worked out with exquisite finish. The famous pianist scored a big and legitimate success. The other numbers of the program were Bruckner's B flat symphony and the overture to "The Flying Dutchman." Bruckner and Brahms together offered rather heavy fare, but interpreted by a Nikisch and a Godowsky they proved to be exceedingly palatable, nevertheless. The great conductor did wonders with the symphony and the overture was played with such brilliant colors and such fire as to produce an electrifying effect.

Myrtle Elvyn scored a brilliant success on Thursday evening, when she made her reappearance after a three years' absence from Berlin. She was greeted by a large and distinguished audience, among which were many well known musical personalities. Ably accompanied by the Philharmonic Orchestra, Miss Elvyn played the Mozart C minor, the Saint-Saëns F major and the Liszt E flat concertos. It was a delight to hear the rarely played Mozart, especially in such a refined, finished and exquisite rendition as our gifted and beautiful young countrywoman gave of it. Her lovely tone, her clear, pearly technic and her admirable musicianship were all displayed to great advantage in this charming work. She played her own cadenza, which is very pianistic, very effective and thoroughly Mozartean in character. The Saint-Saëns G minor and C minor concertos are played here all the time, but I do not remember to have seen the F major on a Berlin program before, except when Saint-Saëns himself played it here at a Philharmonic concert, just before he left for his tour of America. Although not as brilliant and "taking" as the two concertos above mentioned, it is a beautiful and noble work, and Miss Elvyn gave a highly finished and satisfying reading of it. The brilliant Liszt E flat well

suits the artist's individuality and she played it with great dash and verve, as well as with very fine dynamics and with admirable execution. She was enthusiastically applauded and called out again and again. She responded with two encores at the close of the program, the one being a Chopin nocturne and the other Leschetizky's left hand arrangement of the sextet from "Lucia." This was remarkably well played and served to show how highly developed is Myrtle Elvyn's left hand. This now famous young American is now in the very first rank among the leading woman pianists of the day. She was recognized here, both by press and public, as a very superior artist, even before she left for America, but the experience gained during three seasons of touring has naturally had a broadening influence on her. In these three years she has grown in her art to a remarkable degree.

Augusta Cottlow, who was repeatedly heard here last season with great success, was the soloist of the third concert of the Waldemar Mayer Quartet. Our celebrated young countrywoman showed her patriotism by choosing Arthur Foote's piano quintet, which was a novelty for Berlin. It is an interesting composition, full of color and individuality, and is above all distinctively American in its characteristics. Arthur Foote deserves great credit for going his own way and not aping any of the European schools of composition. Although the piano predominates in this quintet, it is also well written for the strings. Miss Cottlow shone very brilliantly as an ensemble performer. Her scintillating technic, her beautiful tone and her admirable musicianship were all displayed in this work to the best advantage. The novelty met with a very warm reception. Miss Cottlow is having a very successful season in Europe. At her recent appearances in Munich, Frankfurt and Leipsic, she was loudly acclaimed. The gifted young American is to play in Russia during the second part of the season.

Ferruccio Busoni will sail for New York from Southampton on December 21 on the White Star steamship



FERRUCCIO BUSONI.

Who is to open his second American tour under M. H. Hanson's management with a New York recital on January 9.

Oceanic. He will be accompanied by Mrs. Busoni. The great pianist's last appearance on this side before leaving for America will be at Vienna on December 13.

The second Elite concert drew a large audience to the Philharmonie, and small wonder, for three favorites of the Berlin public figured on the program. These were Edyth Walker, Emil Sauer and Bronislaw Huberman. The well known violinist and one time prodigy opened the program with Tchaikowsky's "Souvenir d'un lieu cher," and he was heard again later in the Wagner-Wilhelmj "Abendblatt" and Paganini's "Witches' Dance." Huberman is a very smooth, finished performer, who combines ease and certainty of execution with a sweet, oily tone. He was warmly received, as usual, but in the "Witches' Dance" one was forced to think of Willy Burmeister's recent brilliant performance of the piece, and comparisons were fatal. Edyth Walker sang an aria from Gounod's "Queen of Sheba" and numbers by Loewe and Schubert. She sang magnificently and was enthusiastically acclaimed. The greatest success of the evening, however, was achieved by Emil Sauer, who, with his wonderful performances of a Brahms scherzo and Schubert im-

promptu, his own etude, "Meeresleuchten," the Chopin "Bolero," Debussy's "Claire de Lune" and the Schulz-Evler well worn elaboration of the "Blue Danube" waltz, brought the house down. After the waltz, which was played with wonderful piquancy of rhythm and brilliant colors in the way of piano tone production, the audience was wild and kept clamoring for encores for nearly half an hour.

Ida Reman, the American soprano, assisted by Alexander von Fielitz at the piano, gave a very successful song recital in Bechstein Hall. Her program comprised a number of Italian and English songs and lieder by Schumann, Brahms, Von Fielitz, Debussy and a group of old eighteenth century chansons by Martini. Mrs. Reman, as my assistant informs me, made an excellent impression with her intelligent and soulful delivery. She sings with a great deal of esprit and warmth; she also has a very charming style and a most sympathetic stage presence. Von Fielitz proved to be an admirable accompanist. Mrs. Reman received a very cordial reception.

Jascha Spiwakowski, a twelve year old Russian pianist, made his debut on Wednesday evening in a recital in Blüthner Hall and astonished his audience with his wonderful piano playing. A pupil of Moritz Mayer-Mahr at the Scharwenka Conservatory, this little boy plays with a technical force and certainty, with a beautiful and plastic touch, with an unerring instinct for the fitness of things musical and with powers of endurance that would seem simply unbelievable in one of his years. Nor was his program, which I gave last week in calling attention to the concert, a child's program; on the contrary, it would be a taxing one for any mature pianist, comprising as it did works by Bach, Beethoven, Schumann, Rubinstein and Liszt. If this remarkable child continues the way he has begun, he certainly has a great future before him.

Richard Burmeister is repeating this year the original experiment so successfully begun last season and is giving again two soirees in the concert hall of the Hotel Esplanade. Mr. Burmeister has avoided the beaten track of concert givers and has gathered about him a very exclusive and distinguished clientele; the beautiful hall of the Esplanade was well filled by ladies and gentlemen from the highest social circles in Berlin; everybody was in evening dress and there was a very distinctive atmosphere about the affair. It was not a free invitation concert, however, by any means, for the habitués of these Burmeister concerts pay even higher prices than are prevalent at the regular concert halls. Mr. Burmeister has found his clientele and is quite independent of the ordinary run of things. The program of the first recital comprised the Beethoven E flat sonata, op. 81 A, the same master's minuet in G major and the rondo in the same key; two praeludiums, a waltz and the B minor scherzo by Chopin, Schumann's "Kinderscenen," the Brahms B minor and the Liszt A minor rhapsody, No. 13. Mr. Burmeister is a busy and successful piano teacher; he teaches a finishing class at the Scharwenka Conservatory besides conducting a large class of private pupils at his own studio. Nevertheless, he finds time to keep in perfect concert trim, as he demonstrated by his masterly playing this evening. The Beethoven sonata was given a broad and noble reading; the artist's Chopin interpretations were full of poetry and charm and his performance of the Liszt rhapsody was a brilliant feat of virtuosity.

Berlioz's "Harold" symphony was the principal work on the program of the last concert of the Blüthner Orchestra under Strinsky. The viola solo was played by Oskar Nedbal, well known through his work with the Bohemian String Quartet in former years. Latterly Nedbal has taken to conducting, but he proved on this occasion that he is still a very fine performer on the viola, although he has not quite the technical certainty that he formerly had. The performance was on the whole an excellent one. Nedbal was heard on Sunday evening at a chamber music concert given by Amy Hare, an English pianist, with the further assistance of Lady Hallé and Pablo Casals. With three such artists as Casals, Lady Hallé and Nedbal, one would expect very fine chamber music playing; such was not the case, however. Lady Hallé is getting old and infirm and the pianist was so completely overshadowed by Casals and Nedbal that there was no balance of ensemble. Works by Schumann, Brahms and Beethoven made up the program.

Two very talented children were heard in a musicale at the American Women's Club this afternoon. Angela Benitá, a twelve year old miss from Amsterdam, gave really remarkable interpretations of Micaëla's aria from "Carmen" and two songs by Massenet, "Je me suis plaint aux Couterelles" and "Ouvre tes yeux bleus, ma mignone." Possessed of a sweet, flexible soprano voice of very sympathetic quality and of great range, with flute like high notes, her singing is marked by a depth of feeling and wealth of temperament entirely beyond what one could expect of a child. She is of very large and strong physique for her years and it is no doubt partly due to this

early physical development that her musical conceptions show such striking maturity. The training of a voice at this age is a very delicate proposition, and, realizing this, the girl's father, himself a singer, has placed her under the entire care and tuition of his famous countrywoman, Frau Dr. Ypes-Speet, with whom he studied in former years in Holland, and with whom the child is now living in Berlin. The other prodigy was a slip of a twelve year old violinist, Irene von Buniska, whose delicate physique belied her breadth of tone and whose rendering of Sarasate's "Faust" fantasy, a serenade by Pierné and Wieniawska's "Kujawiak" gave evidence of marked talent and decided musicianly qualities. Angela Benita was sympathetically accompanied by Herr Spies, of the Stern Conservatory staff, while the little violinist was ably supported by her sister.

At the Symphony concert of the Blüthner Orchestra on December 4, under the leadership of Edmund von Strauss, a novelty in the shape of an overture to "Princess Ilse" was played. It is a melodious and well instrumented work, and met with a very creditable reception. Richard Strauss' "Tod und Verklärung" was also given a very fine rendition. The soloist of the concert was Elsa von Grave, who has already played quite extensively in Germany this season. She gave a very brilliant virtuoso, and yet musicianly reading of the Grieg concerto. Technically it was finished and tonally it was beautiful, and the audience rewarded her with enthusiastic applause.

Waldemar Lütschig was heard in Berlin again in recital in Beethoven Hall on December 6, when he played among other things Schumann's symphonic etudes and the Chopin B minor sonata, enhancing the splendid impression made at his first appearance of the season two weeks ago. Great interest is manifested here in musical circles in this brilliant young Russian pianist. He had remained silent so long that it was feared that he had given up a pianistic career. That would have been a pity, for Lütschig certainly is one of the best among the younger pianists of the day. With him virtuosity and musicianship go hand in hand.

That charming and vivacious pianist, Norah Drewett, recently played the Chopin F minor concerto with Fritz Steinbach and his orchestra at Cologne, meeting with brilliant success. She has also lately made her fourth appearance in Hanover and is to play again this winter at one of the symphony concerts in Monte Carlo, this being the fourth time that Miss Drewett has been engaged to play at Monte Carlo within five years. The societies who have once had this charming Irish colleen all seem anxious

to re-engage her, for she will later play this winter, also for the third time this season, at the Belfast Philharmonic concerts and for the sixth time at the Bournemouth symphony concerts.

Myrtle Elvyn recently appeared with the Steinbach Orchestra in Cologne, scoring a pronounced success. Next



MYRTLE ELVYN.

Who made her reëntree in Berlin on December 8 with brilliant success.

week she is to make a tour of ten important towns in Central Germany.

The Berlin Comic Opera is to bid good bye to the serious muse and henceforth be the home of operetta. Wilhelm Bendiner and Charles Philip, of Hamburg, well known operetta directors, have taken a ten years' lease of the Comic Opera, and now it is to be supposed t'at suc-

cess, both financial and artistic, will enter the doors of this institution, for these two men have always been identified with success in their musical enterprises.

Howard Pew, impresario, of New York; is stopping in Berlin for a few days. Mr. Pew is planning to take some great musical attraction to America for next season, and he is at present negotiating with the proper authorities here, but it is too early yet to make any advance statements regarding his intentions.

Mr. and Mrs. Frank King Clark recently gave a reception in honor of Campbell Tipton, the well known American composer from Chicago, and Mrs. Tipton, which was attended by a large number of prominent people from the American colony. Mr. and Mrs. Clark are now thoroughly settled in their beautiful new home at Kurfürstendamm 63, and they are both greatly enjoying the musical life of Berlin. Later on Mr. Clark will give at his house a musicale, at which the program will be made up entirely of Campbell Tipton's compositions. A Walter Rummel program will also be rendered at his home some time during the winter.

Romeo Frick, the American baritone from San Francisco, was recently married in London. His wife, who is a German, is also a singer, having pursued her studies with Teresa Emerich, and the artist couple will be heard together in concert both in Germany and in England. Mr. Frick has put the management of his affairs for Great Britain into the hands of Daniel Mayer. They will make their headquarters in Berlin, however.

The three members of the Russian Trio, Michel Press, violin; Vera Press-Maurina, piano, and Joseph Press, cello, have all had conferred upon them by the Duke of Coburg the Golden Medal for Art and Science. The Trio is concertizing extensively in Germany and Russia this winter.

Georg Fergusson will sing at his second recital, which is to be given in January, a program of novelties selected entirely from modern lieder composers. Mr. Fergusson has returned to the concert platform for good, and he will from now on be heard in Berlin and other important German cities each season.

Julia Culp's second recital, which is announced for January 21, has been completely sold out for more than two weeks past. The vogue that this wonderful lieder

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singer is now having in Germany is unparalleled. Miss Culp scored brilliant successes in her recent recitals in London.

Ruth Ashley, an American contralto and pupil of Frank King Clark, is now singing with pronounced success at the opera in Halle. After her debut as Azucena all the leading papers spoke of her work in the warmest terms.

On December 16, Schumann's "Manfred" will be given in the large hall of the Philharmonie with Dr. Ludwig Wüllner in the title part. After New Year's Dr. Wüllner will also be heard in a song recital with Conrad von Bos at the piano. The two artists are now making a successful tour of Russia.

A painting of Nicolo Paganini by Zello Baldassarri, based on the well known daguerreotype of the great wizard of the violin, which was found in Turin some years ago, is now attracting much attention in art circles in Italy. It has been reproduced for the trade in heliograph.

ARTHUR M. ABELL.

More Praise for Leila Hölderhoff.

Appended are further criticisms from the Munich and Berlin papers on Leila Hölderhoff's singing:

We wish to mention the song recital of Leila S. Hölderhoff, whose perfect diction could be an example to many of her colleagues. Her splendid technique and the warm, soft cantilena make it unnecessary from the start to judge her mildly because of her blindness. An exquisite rendition of the Wolf and Strauss ("Ständchen") songs as well as the Brahms ("Das Mädchen") gave unusual pleasure, and with W. Ruoff at the piano was a model of distinctive musical and interpretative execution.—Münchener Post, November 11, 1910.

We wish to mention the song recital of the blind singer, Leila S. Hölderhoff, who, accompanied by W. Ruoff, made a very sympathetic impression, and thanks to her intelligence and interpretative ability, she understands how to produce artistic results.—Münchener Neueste Nachrichten, November 14, 1910.

Leila S. Hölderhoff makes an exceptionally artistic use of her sympathetic voice. The timbre of her high soprano voice is of silvery brilliancy, her interpretation, without being exaggerated, is soulful, and radiates a mellow and sympathetic warmth which always bespeaks a noble and true artistic perception.—Tageblatt, October 29, 1910.

The young singer, Leila C. Hölderhoff, captures her audience by her simple directness and her musical correctness. Few young singers show such accuracy. The songs by Hugo Wolf and Richard Strauss which I heard were very effective. Miss Hölderhoff begins her career under most favorable auspices. It is to be hoped that we may often hear this rising talent.—National-Zeitung, October, 1910.

Ruth Ashley's Success in Opera in Germany.

Ruth Ashley, an American contralto and pupil of Frank King Clark, recently made her debut at the Halle Opera, and her success was so pronounced that she was at once



RUTH ASHLEY.

American contralto, now singing with great success in opera in Germany.

engaged as a permanent member of that institution. All the leading papers of Halle, which is a city of nearly 200,000 inhabitants and has an important musical life, have praised the singing of the young American artist in the warmest terms. Appended are excerpts from these papers:

Frl. Ashley is, it is true, a beginner, but a beginner quite entitled to the name of "artist." She has created general surprise

with her beautiful mezzo soprano voice, the thorough training of her vocal material and the genuine musical intelligence with which she masters her work. Dramatically, too, she displays remarkable talent; at least, she reproduced the soul conflict of old Azucena with convincing action. Our opera goes may well expect further excellent productions from Miss Ashley.—Dr. W. Kaiser, in Hallesche Zeitung, September 22, 1910.

She did her best work in No. 10, the scene and arioso, where her narrative to Manrico was given with a truly thrilling effect. Also the next following scene received an excellent rendition.—Dr. P. Herberti, in the Hallesche Zeitung, April 7, 1910.

The newly engaged contralto, Ruth Ashley, towered a head above the others in the cast. . . . One hears a vocal production here of ever renewed fascination, because the ability to modulate constantly conveys fresh impressions to the ear.—Wilhelm Georg, in Saale Zeitung, September 21, 1910.

The engagement of this lady signifies a lucky stroke for our management. . . . The part of Azucena demands a great compass for an alto voice. Frl. Ashley even now commands such an extended compass that we can declare her filling of this role to be superior to what we have experienced in former years.—C. Compes de la Porte, in General Anzeiger, September 22, 1910.

Ruth Ashley, contralto, possesses a large voice of distinguished beauty, which sounds evenly and perfectly placed in all registers. Her Azucena was certainly an exhibition of excellent talent, also in point of dramatic skill.—Leipziger Neueste Nachrichten, September 22, 1910.

Frl. Ashley is a beginner, but assuredly the most gifted and vocally the most important one we have heard in two years. . . . A beginner, but so gifted with a comprehensive grasp of dramatic values and everything which makes for effective stage effects, that the highest respect is demanded for her powerful talent.—Wilhelm Georg, in Saale-Zeitung, October 11, 1910.

The voice of this singer, who is young in experience on the German stage, is a beautiful mezzo-soprano, inclining to run high, which is produced most artistically. The text is clearly delivered, diction good, the musical performance almost flawless and the acting full of temperament.—Bruno Heydrich, in Hallesche Allgemeine Zeitung, April 7, 1910.

Man's Inhumanity to Man.

Where is Antonio Scotti? Ah! He will never sign another petition begging for the dislodgment of M. Gatti-Casazza. Here is what happened to the five singers who threatened to strike two years ago if the directorship of the Metropolitan Opera House were vested solely in Gatti Casazza: Caruso, placated with a jeweled cigarette case; Emma Eames, meditating on the vicissitudes of life in Paris; Marcella Sembrich, singing in a snowstorm at Carnegie Hall; Antonio Scotti, listening to Amato; Geraldine Farrar, repentant and forgiven and studying "Ariane et Barbe-Bleue."—New York Morning Telegraph.

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FRANZ EGENIEFF, baritone, Berlin Royal Opera.
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PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

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MARGARETHE FRAUSSE-MATZENAUER, mezzo-soprano, Munich Royal Opera.
*HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.
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CLEVELAND MUSICAL EVENTS.

CLEVELAND, Ohio, December 17, 1910.

There is something rotten in this musical state of Denmark. His Royal and Late Highness, King Good Business, stalks the fields hereabouts in his ghastly and dagger riddled robes crying for some Hamlet to avenge his untimely, unfortunate and almost unnoted death. To leave the figure and get down to figures, there were four concerts given here in the four days from Monday until Thursday. What is more, each and every concert was given by a chorus. Four concerts given in one week would not be so bad were the concerts given by organizations representing different departments of the art of music. But to have four concerts on four successive nights with each concert composed, in the main, of chorus music shows as poor artistic as business judgment. As a matter of fact, Cleveland cannot, and will not, support four consecutive concerts of any sort. It is both poor artistry and poor business for a chorus to look to its own immediate following for patronage. The success of a chorus and its value to the musical community at large depend upon the ability of a chorus to fill its concert hall with as great and as varied an audience as possible. These facts were evidently overlooked by the management of the four societies that were heard in concert during the past week. As a result the attendance in a number of cases, while it was all that could be looked for under the circumstances, was not what it should have been. The finances of some of the clubs have suffered and there is no small number of music lovers who attended one concert at the expense of the other three who, under normal and reasonable concert date arrangements, would have attended each concert. Poor business management epitomizes the fiasco of the week.

But what was lost from a business standpoint was largely compensated for in the quality of the work shown by the individual societies. The Rubinstein Club opened its thirteenth season Monday night in Engineers' Hall, under Charles Sommer, the new director. The concert was as satisfactory as any this organization has given and the success of the evening was due in great part to the work of Gracia Ricardo (soprano). She was heard in two groups of songs, which were rendered in an unusually attractive and sympathetic manner. "The Swing," a song dedicated to Miss Ricardo by its composer, Zudie Harris-Reinecke, was one of the gems of her offering and showed this popular and charming artist at her best.

With Herbert Sisson at the organ and Christine Miller as soloist the Mendelssohn Club, Ralph E. Sapp, director, gave its first concert of the season Tuesday night. Sapp's sincerity and fine drilling were plainly apparent in the excellent work of his organization. The voicing was good, but a little nervousness showed in the first numbers on the program. Christine Miller is well known locally and increased the respect in which she is held by a fine rendition of her numbers.

The Cleveland Irish Choral Society presented a motley program Wednesday night that scarcely deserves to be

classed as a chorus concert. Irish songs, Irish dances by young men and young women, harp playing and other musical novelties were given. As a vaudeville performance little fault could be found with the work. The chorus, drilled by Charles Haverdill, performed creditably and might take a position in the front rank of the local music army if the aforementioned vaudeville features were eliminated.

The Singers' Club, which, through its years of splendid effort and the high plane of its concerts, has endeared itself to Cleveland musicians, closed the chorus open season of the week Thursday night. The program was unusually well arranged, and through its contrast of songs gave variety and climatic effect. Encore after encore was demanded from the performers, who responded not wisely but to well. Conductor Albert Reese Davis has brought his organization to a position of perfection that will be hard to maintain. Rita Fornia, of the Metropolitan Opera House, with a voice as brilliant as her technique, made a favorable impression.

R. N. O'NEIL

Emma Koch's Pupils Win.

At the recent competition for the Gustav Hollaender Medal in Berlin, two pupils of Emma Koch, the distin-



Helene Praetorius Emma Koch Paula Hager

guished pianist and instructor, were honored with prizes. The accompanying picture shows teacher and pupils.

Orchestra and Quartet to Play Stillman-Kelley's Works.

The New York Symphony Orchestra will play Edgar Stillman-Kelley's "Macbeth" overture in Oxford, Ohio, January 25, 1911. Kelley's quintet will be played by the Frohlich Quartet and Mrs. Kelley, wife of the composer, at the piano, in Oxford, January 18. Another performance of the quintet will be given in Dayton, Ohio, the middle of February by the Holstein Quartet, and again Mrs. Kelley will have the piano part.

Charles C. Washburn in the South.

During the past few weeks Charles C. Washburn has given song recitals and lecture song recitals in the South. November 28 he appeared in Hollins, Va., under the auspices of the Hollins Institute. His program included a Handel aria and songs in different languages by Beethoven, Ganz, Leoni, Chaminade, Sans Souci, Meyer-Helmund, Molloy, Pigott, Neily, Homer and Thayer. Rupert E. Neily, who played Mr. Washburn's accompaniments, is the composer of one of the songs, "All de Night Long," a setting to one of Paul Dunbar's poems.

Friday evening Mr. Washburn gave a recital at Tennessee College in Murfreesboro, and his program for that evening was made up of Handel, Beethoven, Neidlinger, Tirindelli, Thayer, Campbell-Tipton, songs and numbers by other composers. December 14 Mr. Washburn sang before the elite of Nashville under the auspices of the Centennial Club of that city. The music committee of the club is made up of M. S. Lebeck, chairman, W. T. Haggard, A. S. Champion, John Reeves, G. P. Thurston, A. G. Brandau, R. T. Wilson, Douglas Wright, M. M. Gardner and Guilford Dudley.

The following press notices indicate that Mr. Washburn appeared before the musical elect of Nashville:

Mr. Washburn said impressively of the world's musical classics in his talk:

"Remember that the greatest works ever written were once mere novelties, whose obscure fathers trembled in anxiety. Remember that, at the next concert you attend, your elbow neighbor may sneer at or slumber through some work which will be glorious when he and you and the sons of your sons are dust."

The composer, the song writer, the singer of yesterday seemed in perfect concord and sympathy, and those of the audience who were not experts in matters musical and those who were authorities on the subject were unanimous alike in praise and genuine enthusiasm.

The negro atmosphere of the Howard Welden songs is wonderfully true to life, and these were great favorites with Mr. Washburn's hearers yesterday. He was forced to repeat the semi-comic "Two Lovers and Lizette." Quite as successful as the hauntingly melodious negro songs were the charming and the charmingly rendered "Songs of Childhood," by Christina Rossetti, and those from Robert Louis Stevenson's verses. Very fine descriptive music is the march of the accompaniment of "Young Night Thoughts," showing the working of the child's active imagination amid the weird nocturnal surroundings.—Nashville Banner, December 15, 1910.

At the conclusion of the program one is perfectly assured, had there been a doubt of the fact beforehand, that an entire program of real art, intelligently and artistically interpreted by one vocalist, did not in the slightest drag or at any time seem to weary, but did not even suffice, as there were urgent requests to repeat some of the selections that had been given.

Several of the songs were given here for the first time, "Young Night Thought," "Singing," "A Plantation Hymn," and "My Star." Adding also to the interest of the occasion were the informal talks given before many, in fact most, of the selections. In many instances Mr. Washburn gave some little bit of interesting history, characteristic or explanatory in connection with the especial selection.—Nashville Tennessean.

Mr. Washburn has other dates for which he will have the co-operation of leading clubs and some of the private schools and academies which abound in the new and prosperous South.

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Kathleen Parlow's Violin Playing Electrifies.

Many of the musical personages in the large audience at Mendelssohn Hall Wednesday evening of last week came near (figuratively speaking of course) losing their heads. The excitement was caused by the violin performances of Kathleen Parlow, the nineteen year old Canadian, who had astonished the musical world of Europe before she arrived in this country last month. Some of the reviews in the daily papers on the recital indicate that the writers are not wholly informed about the career of this marvelous young woman. Miss Parlow is really celebrated from one end of Europe to the other, and many in this country have read much concerning her.

Miss Parlow made her New York debut with the Russian Symphony Orchestra in Carnegie Hall, Thursday evening, December 1. Her appearance last Wednesday night was the first in recital, and in the closer intimacy of an auditorium like Mendelssohn Hall, it was possible to come more fully under the magical spells of Miss Parlow's art. Assisted at the piano by Carl Bruchhausen, Miss Parlow gave the following program.

Concerto in D.....Paganini
Sonata (Devil's Trill).....Tartini
Chaconne (unaccompanied).....Bach
Nocturne.....Chopin
Mennette.....Debussy
Habanera.....Sarasate

First a word about the personality of the violinist. Miss Parlow is tall and slender with willowy arms and hands modeled with tapering fingers. Her clear, rosy complexion is framed in dark hair, worn simply, without adornments of any kind. The dark eyes with their mystical lights, and the almost masculine head give the cue to the remarkable gifts of the young woman, whose manner withal is girlish and unaffected.

It would seem superfluous to comment at this day upon the difficulties of the first, second and third compositions upon Miss Parlow's list. Every musician knows they are tremendously difficult. When a man plays them, or attempts to play them, he does it usually to display his technical proficiency. Miss Parlow not only showed herself extraordinarily equipped on the technical side, but she vitalized the showy passages in the Paganini concerto by her large, warm and musical tone, which at times had the bigness and full richness of the 'cello. Here was one instance when it would be unjust to refer to the performance of the concerto as "mere fireworks." Miss Parlow breathed something of her young and unspoiled womanhood into this moribund composition and made the public forget that it was but a mass of mechanical problems designed for deft hands to solve. Her ease in playing both the first and second works created the feeling somehow that she was influenced by some occult powers. The "Devil's Trill" had moments while she played it that carried the imagination perilously near to the supernatural. The intonation of the young violinist is purity itself. Her double-stopping is a feat that almost raises the hair, for it is accomplished absolutely without effort.

Miss Parlow's playing of the Bach chaconne reached the soulful realms, and when she finished the performance the audience broke out into a storm which did not end until the violinist brought Mr. Bruchhausen back to the stage with her and he united with her in a beautiful performance of a Beethoven minuet.

The other numbers aroused the same tumults, and Miss Parlow was compelled to repeat the Debussy minuet, which in spite of its French spelling proved music of a kind that will live. More excitement followed the Sarasate "Habanera," and when that was played everybody tarried

to join in one of the most wonderful demonstrations ever made for a young woman playing the violin. There were cheers and recalls and no one went home until Miss Parlow, accompanied by the skillful Mr. Bruchhausen, played two additional numbers, one a melody by Tchaikowsky and the other a valse by Auer of St. Petersburg, who was Miss Parlow's teacher. Mr. Bruchhausen merited much praise for his subdued and finished accompaniments. His modesty, too, was a matter that made friends for him.

After the recital, Miss Parlow and her mother were surrounded by a host of admirers and friends.

The New York violin fraternity was well represented. Every player who was free from an engagement was on



KATHLEEN PARLOW.

hand to hear this wonderful girl. Edmund Severn said to the writer that he regarded Miss Parlow "As the most wonderful woman in the world" and he followed up his enthusiastic words by adding "yes, and she beats most of the men."

Carl H. Tollefsen, Olive Mead, Louis Blumenberg Jacob Altschuler, Bernard Sinsheimer, Herwegh von Ende, E. Ondricek, Florence Austin and Arnold Volpe were among the prominent players of stringed instruments in the hall. J. Barton Willing, the brother of the former Mrs. John Jacob Astor, came on from Philadelphia with a party to attend the recital. Mr. Willing is an amateur violinist and is devoted to other branches of music as well as his own specialty. When Miss Parlow plays in Philadelphia next month, a club of which Mr. Willing is a member will give a reception for her.

MUSIC IN TOLEDO.

TOLEDO, Ohio, December 12, 1910.

Bonci received a complete ovation in Toledo. He sang as only Bonci sings and pleased and delighted all with every number. His accompanist, Harold Smith, is all that could possibly be desired. Much honor fell to him also. Bonci said of us, "I like your public very much! While it is not as demonstrative as an Italian public, it seems very intelligent. The Toledo audience is the only one thus far to request a repetition of the Debussy 'Romance.' This gratified me exceedingly. If the occasion presents itself I shall return to Toledo with great pleasure."

The Blen Quartet, Mrs. C. S. Oswald, Mrs. Beatrice Byers-Taggart, Mrs. Clair Smith Cornell and Nellie Goodwin, are now filling a number of out of town engagements.

Herbert Davies (baritone) sang with the Eurydice Club of Findlay "The Legend of Granada" (Hadley), on Friday evening. Lucile S. Tewksbury, of Chicago, was the soprano soloist.

Joseph L. Kitchen, vocal instructor of New York City, who is visiting director of the Columbia School of Music here, will spend ten days in Toledo, arriving December 26.

A complimentary concert, Helen Beach Jones in charge, was given by the Sorosis Club last Friday night. Mrs. H. W. Dachtler at the organ, Eugenie Baldwin Riggle (soprano), and Bessie Werum Vance (violinist), contributed to a fine program.

The Musical Arts Society met Friday evening. William E. Duckwitz is president, John A. Ardner, secretary. This organization is composed of professional men musicians in the city, which promises to do much for the music of the city. They are pushing for a great organ to be built in the new Memorial Hall.

Mrs. David Elwin Rouse, formerly of Columbus, now of Toledo, will add much to Toledo's music as a talented pianist and vocalist.

Herbert Sprague gave another organ recital at Trinity Church on Wednesday night last. He is to follow in the wake of Charles Eddy soon at Columbus, coming in a series of organ recitals to be given in that city this season.

Maurice De Vries, formerly of Toledo, is creating much favorable comment in Chicago, his present home, especially as a coach of voice.

Mearle M. Meagley, of Chicago, visited in Toledo this week en route home after a tour with Corinne Rider-Kelsey as her accompanist.

Seven hundred and twenty voices in Toledo this week presented the operetta "Professor Napoleon" under the direction of R. W. Davis and W. T. Griffith. It was a successful performance. For effects, pleasing singing and stage arrangement it was complete. The object was charity, the building of a settlement house. EVA DROWN GARD.

Heinemann at Home of President Taft's Brother.

Alexander Heinemann, the German lieder singer, appeared at a musicale at the home of Charles Taft, brother of President Taft, in Cincinnati, Tuesday evening of last week. The baritone was well received by the fashionable music lovers invited to hear him. His program included songs by Schubert, Beethoven, Hans Heermann and Loewe. John Mandelbrod was the piano accompanist.

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VIENNA, December 7, 1910.

At last the chorus man—the poor, downtrodden, meek, lowly chorus man—and none other than the Königlicher Kaiserlicher chorus man at the Royal Opera here—has sprung a surprise on the public. He has struck! Last Saturday at the "Lohengrin" performance he struck, or, rather, he "passively resisted," which is the very latest fashion in strikes on this side of the water. The first act was under way and all was going as smoothly as the usual routine Vienna Opera performance. It came time for the chorus of men to begin. Director Schalk gave the usual signal—tableau! Utter astonishment of Herr Schalk, the orchestra and the soloists! A few of the chorus men hummed a bit, the others simply mouthed the words without making a single tone. And so it went on. They "walked" through the whole opera, to the fervid accompaniment of hissing from the audience. The next day they were discharged en masse, and retaliated by hanging a boycott of the Allgemeine Deutscher Sängerverband over the opera, so that no organized singers could be secured to take their places. And since then Vienna has had only opera without chorus. It seems that Weingartner had conferred with the men regarding an improvement in their pay, which they had long sought, and had made certain promises. During his absence in Rome his substitute took occasion to tell the men, in a very unpleasant way, that Weingartner's promises were unlikely to be fulfilled, and the strike resulted. Negotiations are still in progress, and it is probable that the men will be taken back and given an increase in salary. Their demands do not seem unreasonable, as certain of them receive, after three years' service, only eight dollars per month; others, after nine years, the magnificent sum of twenty dollars. And Vienna is an expensive city.

Perhaps the most interesting musical event of the week here was the appearance of Claude Debussy, who directed the Konzertverein Orchestra in a concert of his own compositions. The program contained the two symphonic poems, "La Mer" and "Iberia" (new), and also the "Petite Suite" and the well known "Prélude à l'après midi d'un Faune." The orchestra played well, and under the composer's direction the glittering tone colors and delicate shadings were splendidly brought out. The concert was enjoyed by a large audience, and Debussy and his men were heartily applauded.

Vienna, where Brahms resided for so many years, delights ever and ever again to do him honor. The latest Brahms concert was given by the Tonkünstler Orchestra, Fritz Steinbach, of Cologne, known throughout Germany as a Brahms' specialist, directing. And Director Steinbach certainly justified his reputation, conducting the splendid works of the master with great intelligence and understanding. The orchestra played the "Tragic" overture, the Haydn variations, and the first symphony. A young violinist from the Rhine, Adolf Busch, played the D major concerto very finely, being rewarded with extremely hearty applause.

Ernst von Dohnanyi gave his second recital of the season in Bösendorfer Hall this week. One can always admire the artistic temperament of this player, but if he is to give recitals, he should find more time to practise. It is true that his career as teacher and composer makes many demands on his time, but this hardly excuses the blurring of phrases and the striking of wrong notes when he appears as concert pianist.

The Gutmann agency is arranging a series of Saturday afternoon concerts at moderate prices at which the best artists will appear. For the first concert on December 29 the following have been secured: Alfred Grünfeld, Arnold Rose, Bruno Walter, Laura Hilgermann and Josef Labor.

Frida Hempel, the coloratura soprano of the Royal Opera, Berlin, gave a recital here this week. She sang several of the standard coloratura arias accompanied by the Konzertverein Orchestra under Gustav Gutheil, and songs with Richard Pahlm at the piano. In the arias she gave fresh proof that she shares with Hermine Bosetti, of

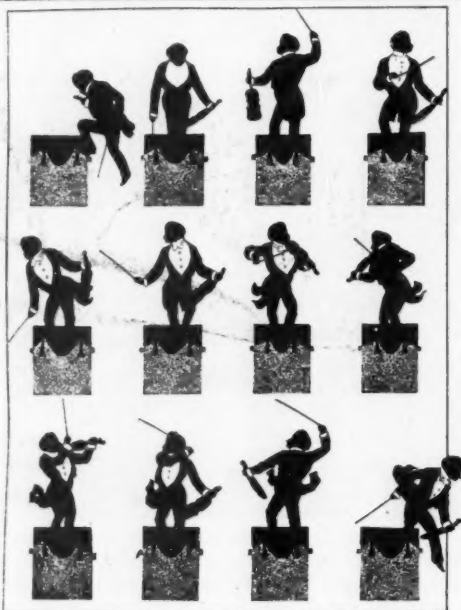
Munich, the honor of being the best coloratura singer of Germany. The songs, while charming, were less effective. One feels that she belongs on the stage.

At the close of the last Philharmonic concert, where the Weingartner third symphony was performed for the first time, a circle of friends gathered in the artists' room and presented the director with an inscribed laurel wreath of gold. Weingartner replied feelingly, and expressed the hope that he would be able to retain the directorship of the Philharmonic concerts in the future. The symphony met with great success, and is spoken of by the leading critics as being the composer's most genial work. It is supposed to be Viennese in style—the waltz movement is built up on a motive out of "Fledermaus"—but Korngold, the Neue Freie Presse critic says that it appeals to him as being more in sympathy with the French ideals.

On November 28 a bronze memorial tablet was unveiled here in honor of Otto Nikolai, composer and founder in 1842 of the ever famous Philharmonic concerts. Nikolai died in 1849, and is now remembered by the world in general only as the composer of the favorite overture, "Merry Wives of Windsor." This opera still remains on the repertoire of many German and Austrian opera houses.

Selma Kurz, well known soprano at the Royal Opera, was quietly married last Sunday to the university professor, Dr. Josef Hallan. She will not, however, give up her artistic career.

Leon Gritzing, formerly leading dramatic tenor at the Vienna Opera, died recently in Markt Ardagger, near Am-



CHARACTERISTIC POSES OF EDUARD STRAUSS.

stetten, Austria, aged fifty-four years. Gritzing was one of the few who have worked their way up from the ranks of the chorus, and also one of the few tenors who have had the good sense to retire before losing their voices. There are many alleged tenors on the German opera stage of today who would do well to follow his example.

Director Wallner has had difference of opinion with his associate, Director Karzag, and has withdrawn from his connection with the Theater an der Wien and the Raimund Theater.

Lehár is at present at work on two operettas, "Eva" and "Endlich Allein," which means "Alone at Last." I will wager that the operetta will never be played in America with that stupid title. The scene of the first one is laid in Belgium, of the second in Switzerland.

Ludwig Mantler, buffo bass of the Comic Opera, Berlin, will come to the Vienna opera in 1911. L. D. M.

MUSICAL OMAHA.

OMAHA, Neb., December 14, 1910.

Liza Lehmann, with her own quartet, gave the second regular concert of the B—H—W series in the Brandeis Theater, Tuesday afternoon, December 6. The entire program, which comprised "In a Persian Garden," "The Nonsense Songs" and four groups from the celebrated composer's miscellaneous selections, was received with greatest enthusiasm. The ensemble work of the quartet was highly gratifying, as was the originality given their solo numbers. Madame Lehmann's executive skill and artistry were in evidence at all times, and her accompaniments truly delightful.

Edith Marsden, principal of Brownell Hall, presented Max Landow, pianist, on Tuesday evening, December 13,

in a program of Schumann, Chopin and Liszt, before the students and about a hundred and fifty invited guests.

On Wednesday evening, December 14, the Lyra Singing Society gave its first public concert at the German Home before a representative German audience, which completely filled the auditorium. Mary Münchhoff, soloist of the evening, was assisted at the piano by Max Landow. Mrs. Paul Getschmann, president of the society, is to be congratulated upon the selection of artists and the success of the evening.

Frances Alda, soprano of the Metropolitan Opera House, sang a program of great merit and variety at the third regular concert of the B—H—W series, December 13, in Brandeis Theater. Madame Alda delighted her audience with the warmth and liquid beauty of her exquisite soprano voice, and completely converted a wholly strange audience by her authoritative readings and charming manner. Arthur Rosenstein was at the piano.

EVELYN HOPPER.

MUSICAL LOUISVILLE.

LOUISVILLE, Ky., December 14, 1910.

The second concert of the Louisville Quintet Club was given on Tuesday night, December 6, at the Woman's Club, before the largest audience which has yet greeted that organization. Two string quartets, Rubinstein's "Music of the Spheres," and Haydn's op. 76, No. 1, were played in the finished style which the public has come to accept as characteristic of these four performers; but the number which commanded most interest and revealed new powers was the piano quintet, by Hans Huber, which was given its première. It is a work of wonderful imagery, and gave special opportunity to the piano, where Mrs. J. E. Whitney was more than adequate to all its demands. The other members of the Quintet Club are Charles Letzler, Alinde Rudolf, Victor Rudolf and Karl Schmidt.

On Thursday afternoon Mary Halleck was heard at the Woman's Club in a lecture on "Good and Bad Music," which she treated with much insight and charm. She illustrated her talk with many examples of both classes of music, and not the least entertaining part of the affair was her lucid and effective performance of various well known piano compositions. She was the recipient of much social attention while in the city.

On Thursday night the third regular meeting of the Louisville Music Teachers' Association was held. Mrs. C. G. Davidson, the vice president, gave a most interesting talk on Massenet's opera, "Griseldis," with excerpts from the opera; Mrs. Ira Davenport, soprano, and Edna Jones, contralto, sang several numbers, and Alinde Rudolf, violin, and Earl Hedden, cello, contributed in making the musical illustrations complete. The attendance was unusually large and the interest was keen.

The Bispham recital, which was to have been given on December 13, has been postponed to January 24.

K. WHIFFLE-DOBR.

Howard Wells' Berlin Debut.

Among the vast number of pianists who make their debut in the German capital each season are many Americans, and one of the recent ones who have achieved success is Howard Wells of Chicago. Rarely indeed does an American newcomer get in Berlin such splendid criticisms as Mr. Wells received in the Reichs Anzeiger, for instance. Appended are also other Berlin press notices:

On Wednesday we made the acquaintance of an interesting artist, Mr. Howard Wells. This artist, a pianist from Leschetizky, proved himself a highly gifted, intelligent musician who unites an already highly developed technic with an extraordinary beauty of tone, and delicacy as well as fullness and strength of touch. The program contained a varied list of compositions from Mendelssohn, Beethoven, Schumann, Brahms, Chopin, Liszt, Saint-Saëns, Debussy and Leschetizky. Particularly worthy of mention were the Schumann "Symphonic Etudes." The demands of this composition were well suited to the powers and entire musical personality of the artist. The same was true of the Chopin nocturne, played with deep feeling, in which also the quiet refined style of his playing was impressive.—Berlin Reichs Anzeiger, November 25, 1910.

Howard Wells is an intelligent and artistic musician of sterling ability. Here and there in the Beethoven E flat sonata, op. 31, he wished to give it too pointedly, but the scherzo movement, for example, he played extraordinarily well. Schumann's "Symphonic Etudes" need a broader sweep; on the other hand, two pieces by Brahms from op. 76, 118, were exquisitely done. Summing up then, he is an intelligent interpreter of works of this genre, one who may be sure of his success.—Dr. Leopold Schmidt in the Berlin Tageblatt, November 29, 1910.

Howard Wells, who was heard last evening in Bechstein Saal, is a pianist in whose playing one notes perfection of detail. Technic, rhythm, regard for quality of tone, phrasing, are all in the best condition.—Berlin Börsen Zeitung, November 24, 1910.

Dr. Ludwig Wüllner scored rousing successes recently in Moscow and St. Petersburg with his recitals and "Manfred" recitation.

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56 BLOOMSBURY STREET, BEDFORD SQUARE, W. C.,
LONDON, England, December 17, 1910.

Salome is still in London, but her receptions do not seem to be quite the same crush affairs this second week of her sojourn that they were the first week. She is the embodiment of grace and beauty as impersonated by Aino Ackté, besides in a greater degree fascinating and attracting male and female alike, in the sense of that which she is supposed to represent. All the elusive charm of mystery belongs to her, and she reigns supreme. The greatness of the music, its subtleties of nuance, the emotional and intellectual qualities in the delineation of the text, are all of secondary consideration with the many who seem interested alone in trying to fathom just what kind of a female this song and dance Salome really is. Some assert that she is not as abnormal as her sister, Elektra, but they probably mean in kind, not degree. And it is also agreed on all sides that the tenure of censorship is perfectly useless after London's acceptance of the Salome apocalypse.

Curiously, no one seems to accept the Salome role as one of a serious singing character, the consuming interest being centered in the significance of the hocus-pocus of all Salome does, which is a good deal. In the dance she is most careful not to tax the imagination too greatly, and when in the "grand scene" she comes into possession of the tray, empty though it is, no one could possibly find fault with her manner of exposition, it is so perfectly au fait. She, like nature, and her audience, regrets the void and vacuum and does her Oriental best to palliate the offense against the proper fitness of things. Here the art of her realism must satisfy the most fastidiously exacting. It is said that she made so strong an appeal to the aesthetic appreciation of various London music hall managers who attended the first performance at Covent Garden solely to hear Strauss' music that they were vying with one another the morning after to secure her for their emporiums of pleasure, and it is further stated that on or about the first of March she will tread the boards of the Palace in a kind of Salome skit—that is, if her father's royalties are not too exorbitant.

The most effective music for the solo voice is written for the Prophet (Jochanaan), a part played in the London production by Clarence Whitehill with tremendous success. The beauty of timbre and the tonal quality of his voice, combined with a technic quite faultless in its range, enables

him to give a reading that is splendidly impressive in its vocal characteristics. Dramatically there is little to do, but Mr. Whitehill's great refinement in stage deportment, his taste, costume and general "make-up," form an ensemble that lends just the proper tone of dignity to the part and impresses with the truth of its artistic conception.

It seems superfluous to refer to the music of "Salome." Of course it is there, in a riot of sound and color, and there is grandeur and power in the delineation, but the aurora borealis of the Salome personality obscures all else. The public has eyes, but it hears not.

It is stated that Kubelik has purchased the famous "Emperor" Stradivarius violin which has for a number of years been in the possession of a well known Leeds instrument collector. It has been valued at £10,000. It has not been played upon in public for over a hundred years, and it is expected that Kubelik will perform upon it at the Queen's Hall next June.

In the explanation of the first few pages of a very interesting little brochure of excerpts from the pen of John Philip Sousa, which has just been issued by his manager Thomas Quinlan, one finds related the following realistic and applicable anecdote which every singer enlisting the services of a teacher, coach, or accompanist should read:

Next to being born the most important event of my life was when I began the study of music. . . My start was not very encouraging. The old Spaniard was a retired orchestral player and had a voice that would not excite the envy of either Caruso or Bonci. I believe he had the worst voice I have ever heard. All musical intervals were sounded alike by him. When he was calm he squawked; when excited, he squeaked. At the first lesson he bade me repeat the syllables of the scale after him.

"Do," he squawked.
"Do," I squawked in imitation.
"No, no," he cried, "sing do," and he squeaked the note.
"Do," I squeaked, in a vain effort to correspond with his crow-like vocalization.

He grew very angry, stormed and abused me. His mental ear was alert and true, but the articulated sounds of his voice conveyed nothing but a grating noise to my child mind. For an hour he squeaked and squawked, and I hopelessly floundered after him. At last the lesson was over and I was almost a nervous wreck.

The following Sousa classification would make an excellent question for "exams" if the personal pronoun "I" but be deducted:

"I classify the musical profession in all its branches under four general heads; viz.:

1. Men who are in the profession as simply mechanics and bread-winners.
2. Those who have an adaptability for music and musical instruments.
3. Those who have a decided talent.
4. Those who have the God-given gift of genius.

Pauline Donald's concert in Bechstein Hall, December 15, called forth one of the largest audiences of the season. Assisted by the Marchioness of Dufferin and Ava (a pupil of Charles Lederer), who sang a group of songs in a manner that proved her good schooling, and by a Trio composed of Ernest Yonge, violinist; Charles A. Crabbe, cellist; and William D. Murdoch, pianist, who contributed a phantasia trio by Frank Bridge, and Smetana's trio in G minor, with intelligence and good style, Madame Donald, who was in excellent form, gave thirteen numbers with all her accustomed grace and charm of manner. The beauty of her voice has perhaps never shown to better advantage than on

this occasion in Strauss' "Wiegenglied," and in some French songs by Duparc, Faure and Debussy.

An interesting concert was given by Kubelik and Backhaus in Queen's Hall, December 10. Among the numbers was the Beethoven "Kreutzer" sonata, which received one of the best readings heard in London in many a day.

At the concert to be given January 13 by the London Symphony Orchestra and the Leeds Philharmonic Chorus, under the conductorship of Wassily Safonoff, two compositions by Margaret Meredith will be heard, namely, the Requiem on the death of Queen Victoria and "The Passing of King Edward VII," both compositions for chorus and orchestra. An unaccompanied motet, "Sing Ye to the Lord," by Bach, will be conducted by H. A. Fricker, chorus master of the Leeds Musical Festival, and the eight part chorus, "Triumphlied," by Brahms, with Campbell McInnes as baritone soloist, will also be heard. The orchestral numbers will be the "Oberon" overture, by Weber; serenade in G for strings, by Mozart, and the Tchaikowsky "Francesca da Rimini."

A concert devoted entirely to Liszt compositions was given in Queen's Hall, December 13, by Sapellnikoff, pianist, and the Queen's Hall Orchestra, under the conductorship of Dr. Rumschisky. The program was constructed of the concertos No. 2, in A major, and the E flat; the Schubert-Liszt "The Wanderer," and the Hungarian Fantasia. Of Sapellnikoff's playing, he is so well known to the London public and always so sure of an enthusiastic audience, that suffice it to say this occasion was no exception to the rule, and he was repeatedly recalled after each number. Of Dr. Rumschisky, who made his London debut in the capacity of conductor, nothing but the highest praise may be given. That he is no stranger to London audiences, however, all who have attended the delightful song recitals given by Madame Remon the past two seasons, where he filled the post of accompanist, are aware of. His tact and sympathy, and the discretion of his highly musicianly conceptions, were invariably commented upon and greatly enjoyed. Under his baton the Queen's Hall Orchestra, reduced to about forty-six men, played with a tremendous body of tonal quality, a finesse of shading and coloring, and a precision that was a charm alone. Though heard only in the accompaniment of the solo piano works, one wished immediately that one might hear the orchestra in a purely symphonic work under the same conductor.

Oscar Hammerstein arrived in London, December 14, to supervise the construction of the London Opera House in Kingsway and make final arrangements for its opening next year.

Mischa Elman will sail for the United States today to fulfill a long list of recital and orchestral engagements.

Aino Ackté will tour the Continent with Sibelius and his orchestra, beginning in January. Madame Ackté will sing a new dramatic aria written for her by Sibelius, besides other compositions by him.

Walter Hyde, the young English tenor, made a most favorable appearance at Covent Garden, December 13, as Faust. Though a member of the Beecham Company, and filling many important tenor roles in various operas, this

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was Mr. Hyde's first appearance in the above mentioned opera. The role eminently fits Mr. Hyde's capabilities, and he sang its music with great purity of tone and finish of phrase as well as of vocalization.

Petschnikoff, the Russian violinist, made his London debut with the New Symphony Orchestra in the Tschai-kowsky concerto, December 14, and on December 16 he was heard in concert, assisted by Lili Petschnikoff, violinist, and Madame Stockhausen, pianist.

The New Symphony Orchestra, Landon Ronald, conductor, gave an entire Tschai-kowsky program, December 14, which included the theme and variations from the orchestral suite in G, the "Pathetic" symphony and the violin concerto.

A talented pianist is Marion Keighley Snowden, who gave a recital in Aeolian Hall, December 13. Miss Snowden played the Schumann "Kinderszenen" with great delicacy, the four Scarlatti-Tausig sonatas with the same lightness of tone and refinement of conception, and several other compositions, including Brahms' G minor rhapsody, the op. 2, No. 2, Beethoven sonata and a miscellaneous group.

EVELYN KAESMANN.

Mariner Spending Christmas in Vermont.

Frederic Mariner, of the Mariner Piano School, 250 West Eighty-seventh street, corner of Broadway, is spending Christmas at Burlington, Vt. After his visit there he will go up in Maine to be with his parents until after the New Year.

The first event at the Mariner Recital Hall next month will be a concert at which a number of splendid artists will participate. The date is Thursday evening, January 12, and the program arranged for that occasion will be as follows:

Prelude and fugue.....Bach
Little Windmills.....Couperin
Nocturne Study.....Chopin
Black Key Study.....Chopin

Musette.....Sibelius
Sille.....Melartin
Waltz.....Backer-Grondahl

Inga Hoegsbro
(Scandinavian pianist and composer).

Regata Veneziana.....Liszt
Nocturne.....Chopin
Waltz.....Chopin

On Wings of Song.....Mendelssohn-Liszt
Eccosaise.....Chopin
Prestissimo.....Ravina
Waltz Caprice.....Strelezki

Ethel Howe.

The location of the Mariner Recital Hall is one of the finest in New York. It is but one short square from the subway station at Eighty-sixth street and Broadway. The Broadway surface cars pass the doors and but one square to the East, those who travel on the Amsterdam avenue cars, will find it most convenient to reach the hall. The Fifth avenue stages taking the west side route also pass near the hall, which is equipped with grand pianos and every appointment desirable in making a concert room attractive and comfortable.

Devine Pupils in Opera.

Lotte Engel, who played the role of the apprentice in "Louise" at Hammerstein's Manhattan Opera House, will be the child in the second of the premiere productions at the Metropolitan Opera, in Humperdinck's "Koenigskinder" ("Children of the King") Wednesday, December 28. Miss Engel and Vera de Rosa, who is in the cast with Trentini at the New York Theater, were two very promising pupils of Lena Doria Devine when they entered the Manhattan Opera Company, and they were soon assigned small parts, always making a deep impression

upon their manager and colleagues by the beauty and exquisite method of their singing.

Miss De Rosa, in addition to her own part, has been found to be a very capable understudy to Trentini.

SAN DIEGO MUSICAL NEWS.

SAN DIEGO, CAL., December 10, 1910.

When the San Diego Symphony Society succeeded in presenting a first class program this week, it must be called a genuine personal triumph for Richard Schliewen, conductor. Three months ago one of the most ragged, hopeless looking organizations was assembled to meet Mr. Schliewen and get down to work. Apparently there was little save enthusiasm to help the cause and a belief in Mr. Schliewen's ability, but this same enthusiasm, plus work, plus Richard Schliewen, seemingly accomplished the impossible. The old time "Zampa" overture (Hérold) on the night of the great event became a real vital thing of beauty, throbbing with movement, full of light and shade and with such fine, crisp, incisive attacks that visitors from New York and Cincinnati sat up and rubbed their eyes. Tremendous and spontaneous applause assured the new orchestra that it had won. With success assured the Beethoven symphony was rendered with dignity and delightful tonal effect, being followed with the ballet music from "Faust," which, as ever before, reached the lovers of the mellifluous. Something should be said of the chorus which sang "Fair Ellen" (Bruch). This part

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of the society had really not commanded as much attention as the orchestra, but for all that the work was most satisfactory, the words of the cantata being distinguishable at all times. The soloists were most happy, Katharine Clark Lientz (soprano) revealing a charmingly sympathetic quality admirably adapted to her part. Dean Blake (baritone) brought the necessary dramatic fire, clear enunciation and warm coloring to complete the picture. The orchestra closed the program with a fantasy on "Lohengrin" (Wagner), the cello solo being particularly commendable.

The Amphion Club had the pleasure of hearing a violin recital at the U. S. Grant Hotel on Wednesday, Richard Schliewen giving an entire program, including "The Devil's Trill" (Tartini), this number being a brilliantly convincing test of this artist's virtuosity.

Rehearsal has been called by Richard Schliewen for Monday, when work will begin on "The Messiah."

December 8, at Isis Theater, Emilio de Gogorza appeared in one of his well known and delightful programs. As usual, he met with much success, being recalled about six times after one song and upon submitting to an en-

core with "Drink to Me Only," his audience thanked him before he was able to follow his accompanist.

Mary Payson, a local composer, has just returned from New York, where she met with success in her work, having placed about a dozen of her songs with well known singers, including two with David Bispham, and two or three with George Hamlin.

The next meeting of the Amphion Club will be the Christmas concert, to be given December 29. This is always one of the important musical events of the season.

TYNDALL GRAY.

G. B. Lamperti and Vittorino Moratti.

BERLIN, December 10, 1910.

To The Musical Courier:

IN THE MUSICAL COURIER of October 26 an American singing teacher questions the right of our beloved master, Vittorino Moratti, to announce himself as Lamperti's only assistant during the last four years of his life and as an authorized representative of his method of teaching.

We, the undersigned, pupils of the late maestro, protest against this attitude toward our master, and do hereby testify that it is the truth that Moratti was the only assistant of Lamperti during the last four years of his life in Berlin, and that the late maestro in our presence repeatedly praised Moratti's work very highly and urgently advised us all to study with Moratti in the event of his death.

(Signed) MARTHA RITCHIE CAZIARC,
ILO T. HARRIS,
LAURA LITTLE,
CLARA ADELINE LENT,
MARIANNE ALGERMANN,
ROMANA WAMBURGER,
HELEN MILLAR.

MILAN, Italy, 1907.

This is to certify that I, during my studies with my maestro and friend, Prof. G. B. Lamperti, have often heard him say that Vittorino Moratti, his assistant and the coach of his advanced pupils, was the only competent person to continue teaching his school of singing.

(Signed) E. PARKS-BROWNRIGG,
Opera and Concert Singer.

BERLIN, May 27, 1910.

This is to certify that during the three years that I studied with Prof. G. B. Lamperti I heard him say many times that the only person capable of continuing his school was his assistant and friend, Vittorino Moratti. I have continued my studies with him since the maestro's death, and know that his teaching agrees in every way with that of Professor Lamperti.

(Signed) MARY EMERSON BROOKS.

An Endorsement for Howard Davis.

Howard Davis, the tenor, was a soloist at the performance of "The Incarnation," a cantata by Adam Geibel, which was given Sunday evening at Spring Valley, N. Y. John D. Dunlop, president of the choir, which united in the presentation at the Methodist Episcopal Church, sent the following letter to Mr. Davis, in which the soloist is told how his singing was enjoyed by the congregation and those who engaged him:

DUNLOP BROS.

Manufacturers and Importers of Silks, 57 Greene Street.

New York, December 19, 1910.

Mr. W. Howard Davis, 333 West Fifty-eighth Street,
New York, N. Y.

MY DEAR MR. DAVIS—I want to tell you again how much we enjoyed your singing last night. A great many of the audience have since expressed themselves very enthusiastically about your voice, and there is a general desire to have you in Spring Valley again at the first available opportunity.

Mrs. Dunlop and I both enjoyed your visit very much and hope to have the pleasure again.

Yours sincerely,
(Signed) JOHN D. DUNLOP.

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PHILADELPHIA, Pa., December 17, 1910.

The Philadelphia Orchestra.

The Philadelphia Orchestra, Carl Pohlig, conductor, at its tenth pair of symphony concerts gained another triumph in the rendition of a program carefully arranged by Mr. Pohlig and beautifully rendered by the orchestra. The "Rustic Symphony," by Goldmark, was given in delightful manner, the serenade being particularly charming. "Hymnus," Beethoven-Liszt, with its rich warmth of tone and broad beautiful chords, was very inspiring and thoroughly appreciated by the audience. The "Spanish Caprice," by N. Rimsky-Korsakow, fairly captivated every one and made a fitting close to the program. The other numbers were: Overture, "Benvenuto Cellini," Hector Berlioz, and symphonic poem, "On the Banks of the Moldau," Friedrich Smetana, with its opportunity for violin work in sweeping melodies and big contrasts, was beautifully rendered.

The eleventh pair of concerts of the Philadelphia Orchestra will present the Brahms' symphony No. 2, D major, being the first time this year for a Brahms symphony on the programs. Constantin von Sternberg, the well known pianist, teacher and composer, will be the assisting artist at these concerts, playing with the orchestra Robert Schumann's concerto in A minor, for piano and orchestra. While Mr. von Sternberg has been heard elsewhere as a soloist, he has not given a concert in Philadelphia, either with the orchestra or in recital, for several years. He is one of the most prolific of American composers, his opus numbers having reached 103, among his recent successes being a concert etude and trio for piano and strings. The tone poem "Macbeth," Louis Gaertner (first time at these concerts) will be conducted by the composer. The closing number on this most interesting program will be Franz Schubert's "Hungarian March" in C minor (instrumentation by Franz Liszt).

At the fifth popular concert of the Philadelphia Orchestra, Perley Dunn Aldrich, the well known Philadelphia baritone, will be the assisting artist. Mr. Aldrich, in his European travels and experiences and interchange of thought with the various foreign schools and masters of singing, has gained a knowledge and breadth of thought which, in his work as teacher and singer, happily gives him the gift of interpreting to others the best of the classic and modern school. The exquisite "Minuet d'exhaudet," Old French, the first number, is a perfect gem of its kind and with the arrangement for strings by Frank G. Cauffman, Mr. Aldrich will also sing the aria from "Benvenuto Cellini," Eugene Diaz. Achille Cocozza, violinist of the orchestra, will play the first and fourth movement from "Scottish Fantasy" for violin and orchestra, Max Bruch. Other numbers on the program are: Overture, "Egmont,"

Beethoven; "Pizzicate and Barcarolle," Delibes; march, "Slave," Tchaikowsky; "España," Chabrier, and the "Blue Danube" waltz, Strauss.

The Philharmonic Orchestra of New York, with Gustav Mahler, conductor, will be heard in the Academy of Music on the evening of January 23. The soloist will be Johanna Gadski.

The soloists for the annual production of "The Messiah," by the Philadelphia Choral Society, are: Mary Hissem de Moss, soprano; Eva Mylott, contralto; Henry Gurney, tenor, and Frank M. Conly, bass.

The Philadelphia Concert Orchestra will make its second appearance here on Monday evening, December 26. The symphony will be Mozart's G minor and the assisting artist will be Ersolena Crose-Rodman, of Trenton, who will make her initial appearance in this city. The concert will be given at the Odd Fellows Temple, Broad and Cherry streets.

David Bispham will be assisted in his recital tomorrow evening at Haverford College by Jessie Fulweiler Spiers, a favorite pupil of Pugno, with whom she studied for two years. The program is looked forward to with much pleasure, for David Bispham in his own inimitable way has quite won those who have ever heard him in recital by his clear enunciation and quiet dignity of expression.

Tomorrow afternoon the Van den Beemt Quartet will play at the Odd Fellows Temple in conjunction with the lecture given by the Socialist Literary Society. The numbers are: Lento, from F major quartet (Dvorák), and romance (violin solo), (Svendsen).

Florence Hinkle, one of Philadelphia's well known sopranos, has been enjoying a very successful season which began with her appearance in September at the Worcester Festival and extended as far West as Minneapolis.

An interesting concert was given by the younger pupils of the Leefson-Hille Conservatory of Music this afternoon, in the Orpheus Club Rooms. Those taking part were: Elizabeth Rawlings, Edward Fronefield, Florence Magilton, Jeannette Hayes, Henry Gerstley, Margaret Hirsch, Marguerite Magilton, Hobart Rowland, William Blaufuss, Ruth Flitcraft, Rose Cohen, Bena Rosenthal, Morris Boksar, Gertrude Barcus, Eugene Seeber, Corinne Freeman, Robert Schultz, Jeannette Rosenbaum, Elizabeth Harrison and Marion Shapiro.

Mary Hallock has recently returned from a fall tour of the West. She is well known here as a pianist.

A piano recital will be given by Anna Elizabeth Dever, assisted by Harry Aleinikoff, violinist, at the Broad Street Conservatory of Music, on Wednesday afternoon, December 21.

Those who will take part in the pupils' recitals at the Broad Street Conservatory of Music, on Tuesday afternoon, December 20, are: Adaline Kuder, Amelia Medvono, William Roseburg, Anna Engleback, Isadore Freed, Charles Slotter, Henrietta Minster, Pauline Harrison, Esther Alienikoff, Gabrielle Carolan, Dorothea Lotz and David Cylinder.

The recitals given this past week at the Broad Street Conservatory of Music consisted of a piano recital by Nellie

M. Bicholls, assisted by Athol Laity, violin, on Wednesday afternoon, and a pupils' recital on Thursday afternoon.

A very enjoyable recital was given by the Philadelphia Conservatory of Music Friday evening, December 16.

The Matinee Musical Club of Philadelphia gave a most enjoyable concert of Christmas music on Tuesday, December 13, at three o'clock, the soloists being Mrs. William Greene, soprano; Horace R. Hood, bass, and in the choral work the soloists were Margaret Marshall, soprano; Marie Loughney, soprano, and Helen Shearer, alto. Mrs. Frederick Abbott gave a talk on "The Origin of Folk Songs and Christmas Carols," and was in charge of the program.

The Mendelssohn Club of Philadelphia, at its first subscription concert of the season at the Bellevue-Stratford, was fortunate in securing the assistance of Horatio Connell as soloist. His fine baritone voice has never been heard to better advantage since his return after years of study abroad. He received an ovation on each appearance, in which audience and chorus heartily joined.

Frederick J. Balmond, a baritone with a voice of very pleasing quality and great charm, gave a recital in Witherspoon Hall on Tuesday evening last to a large audience, assisted by Dorothy Johnstone Baesler, harpist, and Stanley Muschamp at the piano. The songs were, with the exception of two Italian arias, charmingly rendered, entirely works by American composers. Mrs. Baesler in her solo work was, as usual, enthusiastically applauded, especially in the Debussy work, "Arabesque." Stanley Muschamp played sympathetic accompaniments and a Chopin valse, together with Staub's "Chanson Gale" as solos.

On Friday evening, December 9, Frederick Weld, the well known baritone, gave a recital of miscellaneous songs at Ogontz.

On Tuesday evening, December 20, the opera to be given will be "The Girl of the Golden West," with Destinn, Caruso and Amato in the leading roles.

At the four o'clock organ recital in St. James' Church, S. Wesley Sears, organist and choirmaster, will be assisted tomorrow afternoon by Fullerton L. Waldo, violin-cellist.

Emily Stokes Hagar, soprano, will sing at the organ recital to be given by Henry S. Fry at the Holy Trinity Memorial Chapel.

Paul Althouse, tenor soloist of the First Presbyterian Church, Germantown, will sing at the West Philadelphia Y. M. C. A. tomorrow afternoon.

One of the most enjoyable concerts of the season was given by the faculty of the Philadelphia Musical Academy, Richard Zeckwer, director, on Monday evening, December 12, in the concert hall of the academy. A large and most enthusiastic audience was present and fully appreciated the artistic work of the various soloists. This was the 774th concert of the school.

Dalton-Baker, the well known oratorio singer, last heard here over twelve years ago, gave, with the assist-

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ance of Elizabeth Clark, contralto, a recital of Christmas music on Wednesday evening which was thoroughly enjoyed by a large audience.

Musical happenings in Philadelphia the coming week are:

Sunday afternoon—Van den Beemt Quartet, Odd Fellows' Temple. Organ recital, four o'clock, St. James' Church, S. Wesley Sears, organist.

Monday evening—David Bispham recital, Rogers Hall, Haverford, Pa.

Tuesday afternoon—Recital, Broad Street Conservatory of Music.

Tuesday evening—Grand opera, "The Girl of the Golden West."

Wednesday afternoon—Recital Broad Street Conservatory of Music.

Wednesday evening—Fourth popular concert, the Philadelphia Orchestra, Academy of Music. Yale Glee Club, Witherspoon Hall.

Thursday evening—The Philadelphia Orchestra, Academy of Music. Manuscript Music Society, Orpheus Club.

Friday afternoon—The Philadelphia Orchestra, Academy of Music. MENA QUEALE.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., December 8, 1910.

Last week will certainly go down as an epoch in the annals of musical history here, as it afforded the opportunity of hearing two glorious artists, Méro and Kocian), and revealed several new undercurrents along the symphony orchestra movement. Of course the latter proposition being such a vital one here, every impulse is keenly felt by everyone, and results must duly be achieved.

W. M. Fritschy brought Yolande Méro, the Hungarian pianist, here Tuesday evening, November 29 and this artist achieved a triumph. Mr. Fritschy soon will present Heinemann and Werrenrath.

The Kocian recital under the W. M. Concert Series management resulted in another brilliant success. Many noted violinists have visited Kansas City, Kocian occupying a high position among them. Tomorrow will find Liza Lehmann in song recital at the Willis Wood, this being the second regular concert in the W. M. Concert Series. Next Friday, December 16, a song recital will be given by Frances Alda, the Metropolitan Opera House prima donna, this being the third regular concert in these noted series.

The inaugural organ concert at the Independence Boulevard Christian Church, Friday evening, November 25, by Edward Kreiser, proved a success. This event introduced to Kansas City the capabilities of a large concert organ. There was a hearty demonstration of thanks, following the demand for a speech from the donor, R. A. Long, whose noble generosity is a high example in the trend of music here. Mrs. Darnall, contralto, sang with effect Harriet Ware's "The Cross," and H. T. Wheelock revealed a fine tenor voice in his song, "O, Lovely Night," by Ronald. These two assisting soloists' numbers were very much appreciated. Clarence Eddy, the world renowned organ virtuoso, will be the first visiting organist to be heard at the new organ in a recital Monday evening, December 12.

The Kansas City Musical Club held a meeting Monday afternoon, November 21, at All Souls' Unitarian Church. The subject of the program was Edward MacDowell. The discussion for the afternoon was "Orchestra and Chamber Music" and was given by Louise Parker.

Frederick W. Wallis, baritone, will sing at the State Normal School, in Warrensburg, Friday, December 9.

The year book of the Armonia Musical Club presents an attractive appearance. The club's officers for this, the fifth season, are as follows: President, Sue Drogmund; vice-president, Mrs. C. C. Longfellow; treasurer, Mary Thomas; secretary, Mrs. C. R. Morgan, and historian, Mrs. C. E. Wilson.

E. Geneive Lichtenwalter (pianist), assisted by Allee Barbee (soprano), Peter Karsgaard (violinist), and Mrs. Schultz (accompanist), presented a very interesting program Wednesday evening, November 23, in Dillenbeck Hall. Beethoven-Liszt and Debussy were the composers chosen by Miss Lichtenwalter for her program. Everyone was glad when a Grieg number was chosen by Miss Lichtenwalter as an encore, for an interesting message is always revealed in her interpretation of the Norwegian composer. The assisting soloists were very well received. Miss Barbee seemed to sing with unusual fervor.

Mrs. Schultz gave a pupils' recital in Dillenbeck Hall Friday evening, November 25. Reports are quite glowing concerning this recital, which the writer was unable to attend, on account of having previously accepted an invitation to a musicale the same evening.

A delightful afternoon was spent with the Philharmonic String Orchestra, under the direction of Carl Busch in Casino Hall, Tuesday, December 6. A well balanced pro-

gram was given, every lover of music finding something just to their fancy. The two big numbers were the prelude to "Le Deluge" by Massenet, and the suite for piano and strings by Ole Bull. Frederick Curth, concertmaster of the orchestra, played the solo to the prelude very effectively, while Mrs. Busch completely charmed everyone in her refreshing interpretation of the five movements of the suite. The last movement, "Papillons," had to be repeated. The daintiness of this movement is happily in Mrs. Busch's style of interpretation. It came as a suggestion from many sources that a concert once a month on this order would be an attractive feature musically here.

Tuesday evening, December 6, Percy Hemus gave a recital of songs in Casino Hall. Mr. Hemus is so well known that it is only a repetition to say it was a success. An innovation was adopted by introducing Willard Newell on the program in dramatic readings—truly a very interesting introduction to any program.

More definite news will have to be learned about the musicians who are practising at regular intervals to give

of the musicians' union pledged itself to support the orchestra in every way.

A number of arbitrary and mercenary persons, one or two of whom had unfortunately been elected directors of the musicians' union, took it into their heads to raise the price of playing. This advance, if adhered to, would mean the end of the orchestra, which has already a deficit of about \$800, and the present board of directors asked the orchestra to signify its willingness to adhere to the old prices, which was carried without a dissenting vote.

To make matters worse, certain leaders have forbidden members of their orchestra to play in the symphony orchestra, threatening them with discharge, and as some of these instrumentalists are indispensable to the performance of a symphony, one may see that the carrying out of this threat would be fatal to the organization.

Under such conditions it is not strange that the orchestra is having a struggle for existence, and it is to be hoped that a happy solution of the difficulty may soon be effected for the sake of good music in Salt Lake City, as well as for all interested in that city's orchestra.

MUSIC IN HOUSTON

HOUSTON, Tex., November 30, 1910.

The Houston Quartet Society, the longest established musical club of this city, which has attained a deservedly popular place in the hearts of the people during the eleven years of its existence on account of its high standard, gave the season's first concert of the series Tuesday night in Beache's Auditorium before a large assembly. Hn. Huffmaster, the conductor, has worked hard this past year with his voices, which number fifty, and the enthusiasm which greeted them must have been gratifying. H. Evan Williams, the lyric tenor, was the soloist. The program opened with a choral offering of two numbers. "O, Mother Mine" (Neidlinger) was melodiously sung, and throughout the voices blended well, carrying the plaintive theme with the gentleness and subdued coloring the song and words ask, but it was in the swinging movement of the "Cavalier Song" (Stanford) that roused genuine delight and called forth long applause. Mr. Williams came next, this, his first appearance in Houston, and it is to be hoped a return engagement will be arranged next season, as his singing gives sincere pleasure. A personality of manliness, simplicity and glowing with enjoyment of his work, coupled with a beautiful voice, which is obedient to every musical thought, with an enunciation most pure, the artist was an immediate success. In his interpretations he is convincing, each number exhibiting such well thought out analysis of the composer's inspiration and yet strongly marked by the singer's individuality, was a treat indeed and refreshingly unhackneyed. Demands for an encore were so insistent that Mr. Williams kindly responded. It was in Gounod's always magnificent "Lend Me Thine Aid" (from "Queen of Sheba") that a new admiration was kindled. In this aria the artist brought to bear his splendid dramatic ability, building from the opening recitative with ever increasing fervor and tonal breadth until he reached the refrain so beautiful, in which the words so wonderfully assist and entirely satisfy. An ovation followed; applause was deep and sincere. The singer bowed many times, but his listeners demanded he return. The Quartet Society next appeared and gave three numbers, beginning with Handel's seriously beautiful "Holy Art Thou," which was well sustained and carefully phrased throughout. The humor of the audience was entirely changed by that amusing ditty "Little Tommy" (Macy), in which the short, saucy sentences tell a tale of the small boy fishing on Sunday and discovered in his stolen joy by the minister, whose rebuke brings forth a unique but conclusive answer, which caused merriment for several minutes in the hall. The stormily demanded encore was denied. "Old Folks at Home," hummed by the chorus and sung by Evan Williams, concluded the choral work, and was well received. The last group of songs was given by the soloist, and each number was an appeal to all that is artistic and lovely conveyed by the human voice. The audience was captivated anew, and enthusiasm reached another climax. Applause so decided could not be gainsaid, and so with infinite sweetness and simplicity Mr. Williams sang that old Welsh air, that no doubt he holds dear, "All Through the Night." Sam Swinford, the club accompanist, also accompanied Mr. Williams and acquitted himself admirably, sharing in the honors of the evening.

Mr. and Mrs. Turner Williamson will give a box party for the Choral Club concert when de Gogorza is the soloist. Mr. and Mrs. E. B. Parker will have a party of friends in their box.

Clarence Eddy, the eminent organist, will give a recital on the new organ in the splendid new church on Main street next week.

On the night of December 19 Liza Lehmann with her quartet will appear at the New Auditorium.

K. A. LIVELY.

BUSONI

(January Schedule)

Jan. 9 . . . *Recital, Carnegie Hall, New York.*

Jan. 10 . . . *Recital, Carnegie Hall, Pittsburg.*

Jan. 11-12 *Rehearsals in Chicago for first American performance of the Busoni Choral Concerto, Theodore Thomas Orchestra.*

Jan. 13-14 *Plays his own great Choral Concerto with Theodore Thomas Orchestra.*

Jan. 17 . . . *Special Concert at Denver.*

Jan. 20-22 *Plays with the St. Louis Symphony Orchestra.*

Jan. 22 . . . *Recital, Chicago.*

Jan. 24 . . . *Recital, Milwaukee.*

Jan. 27 . . . *Recital, Minneapolis.*

Jan. 29 . . . *Private Students Recital, Chicago.*

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a symphony concert here in the near future. It is all very exciting, especially as the agitation has been for a symphony orchestra all this fall. Julius Osier is conducting these rehearsals, but a more definite report will appear in the next letter.

Edward Hiner was soloist at the Rotary Club banquet this afternoon. Dr. Hiner is so noted as a cornet soloist that the members all requested him to play for them; several encores were, of course, responded to. This club is certainly unique; the members are all business men and only one representative in each business line. Dr. Hiner represents the music business.

JEANNETTE DIMM.

Salt Lake City Orchestra Troubles.

When Mr. McClellan became musical director of the Salt Lake City Symphony Orchestra, he was confronted with the most adverse conditions; apathy on the part of some of the professional musicians and inexperience and lack of precision of execution on the part of the amateurs.

Some two years ago a part of the orchestra prevailed upon the directors to make it strictly professional, as the number of musicians had increased to such an extent that the amateur element was no longer needful, and the local

MUSIC IN MUNICH.

MUNICH, December 7, 1910.

Paul Draper, the young American tenor, who has been studying with Maestro Braggiotti in Florence for the last two years, made his debut on the concert platform last Monday evening in this city. The young man certainly set himself a hard task in choosing Schubert's entire cycle, "The Winter Journey" ("Die Winterreise") for his first program, and it must be said that he acquitted himself with great credit. His voice is a very pleasing, light tenor and the excellent way in which he handles it shows the result of careful training under a good master. His interpretation of the songs is excellent, the varying moods as called for by the text being delineated in a way which showed that the singer had given careful and intelligent study to the preparation of the cycle. After each of the better known songs, such as "Der Lindenbaum," "Einsamkeit," "Die Post" and "Der Leiermann," he was greeted with spontaneous applause, and at the close he was called back three times to acknowledge the plaudits of the large audience which was present. Mr. Draper, who appeared for the first time on the concert platform, may be well satisfied with his success. If he keeps on in the excellent way in which he has begun, it may safely be predicted that he will become one of our very best concert singers in a few years.

Cella della Vrancea, the young Roumanian pianist, whose success in Vienna was recently noticed in our letter from that city, appeared for the first time in Munich last Thursday, giving a well chosen program which began with Scarlatti, followed by the Beethoven "Appassionata," Schumann's "Symphonic Studies," Debussy's "Clair de Lune," short pieces by Fauré and Saint-Saëns, and five Chopin numbers. The young artist showed an excellent technique and played with a great deal of temperamental expression. Her performance of the French group—she was, by the way, gold medallist at the Paris Conservatoire—was especially good, particularly her playing of the brilliant and extremely difficult Saint-Saëns' toccata.

Every evening during the past week had an interesting concert. Conductor Mannstädt came here from Wiesbaden and directed the Tonkünstler Orchestra. He proved himself to be a thoroughly capable conductor, leading the "Leonore No. 3" overture and a Berlioz symphony. Marie von Stubenrauch, a local violinist, played the Brahms' concerto more correctly than interestingly. George Shapiro, the American pianist, now of London, gave a recital with Lucia Stuart, the English contralto. Mr. Shapiro is a well equipped pianist, both technically and temperamentally. Madame Stuart, although possessing no extraordinary voice, sings well and interestingly. Among her numbers were four well written songs by Mr. Shapiro. Prof. Felix von Kraus and his wife, Adrienne von Kraus-Osborne, with Felix Mottl at the piano, gave one of their well known lieder and duet recitals. It is only necessary to say that these artists, perhaps the best known and best liked in all Germany, achieved their usual success. The duets were four Volkslieder by Brahms, arranged as duets (mezzo soprano and bass) by Hermann Zilcher. Beautiful as the songs are for solo voice, in the present arrangement they are both ineffective and uninteresting. Tilly Koenen, the Dutch contralto, who will shortly go to America, gave an interesting recital. Her program included six little children's songs by C. van Rennes, the singer accompanying herself in these. She sang well and was heartily applauded.

I see that Max Smith, critic of the New York Press, told a MUSICAL COURIER reporter that the Wagner festival performances at the Prinz Regenten Theater here are not so good as those at the Metropolitan. "Kunststück!" as the Germans say. It is all a matter of dollars and cents. If the Munich Intendant had money enough to hire the Metropolitan artists—but he hasn't—so New York Wagner will continue to be better sung than Munich Wagner, and New York Mozart than Munich Mozart. At the same time, that statement is only true in a general way. There are a few singers here who cannot be excelled in their special line by any at the Metropolitan, and I doubt if any better Wagner conductors are to be found there than Felix Mottl and Franz Fischer.

Ossip Gabrilowitsch gave a piano recital here Sunday evening, which was by far the best piano concert of the present season to date. This splendid artist is so well known in America, that it is only necessary to say that he was in fine form and gave of his best. His playing of the Beethoven E minor sonata, op. 90, and of twelve Chopin preludes was wonderfully beautiful. Mr. and Mrs. Gabrilowitsch are making Munich their home this winter.

A concert more interesting historically than otherwise was that of the music of old Bavarian masters, given under Mottl's direction, and arranged by a society which exists here for the purpose of publishing the works of these composers. Notwithstanding that the publications

number already twenty volumes, about the only Bavarian old master that the outside world has ever heard of is Orlando di Lasso.

There long have been rumors of the retirement of the Wiesbaden Intendant, von Mützenbecher, and Graf Byland, the present Intendant at Cassel, is mentioned as von Mützenbecher's probable successor.

Monday evening saw the first concert of the Konzertgesellschaft under its new leader, Dr. Rudolf Siegel, who proved himself to be a thoroughly competent director. The Berlioz "Te Deum" was finely sung, followed by the first performance in Germany of "The Revelation of St. John," text from the sixth chapter of that book, a work for tenor solo, double chorus and orchestra by the talented young composer, Walter Braunfels. This work, which was splendidly performed, has many fine points, and one looks for



BEST KNOWN CARICATURE OF BRAHMS.

something very fine from Braunfels, when his talent is somewhat more matured.

Richard Strauss attended the performance of his "Feuersnot" at the Royal Opera last Saturday night. Munich possesses a splendid Conrad, the leading role, in Fritz Feinhals. This opera, on a Munich subject, in the Munich dialect, and seldom played outside of Munich, is for me the most pleasing to hear of any from Strauss. The writer had the pleasure of hearing Strauss play over the second act of his "Rosenkavalier" for the artists who are to sing it here. I predict a great success for the opera. The book is the lightest comedy, almost farce, and the music genial and delightful, as different as possible from the horrors of "Elektra."

Conductor Hermann Abendroth, formerly of Munich, has been chosen to succeed Professor Witte as city music director in Essen.

Alois Trnka at Brooklyn Academy.

At the concert given by G. Dexter Richardson on December 18, Alois Trnka as assisting violinist conquered one of the largest audiences ever assembled at the Brooklyn Academy of Music. Following is an extract from the Brooklyn Eagle of December 18:

On the violin Alois Trnka, accompanied by Ludmila Vojacek, played with smooth and seductive delivery Smetana's "Aus der Heimat," Dvorák's "Humoreske," and, with show of fine technique, Paganini's "La Campanella," full of thirds, octaves, runs, harmonics, pizzicato passages, etc., and, therefore, appealing to those who love technique for the sake of technique. It was, therefore, played in joyous spirit. As an encore the violinist played simply "How Firm a Foundation," and got great applause.

DETROIT MUSICAL EVENTS.

DETROIT, December 16, 1910.

Frederick K. Stearns, former president of the Orchestral Association, is now touring Europe, enjoying a much needed rest. Mrs. Stearns will join her husband shortly, and they will remain abroad until about June 1 next.

Among recent concerts were appearances of Alessandro Bonci at the Temple Beth-El, the Cincinnati Orchestra and Madame de Pasquali at the Armory, and Kocian at the Garrick Theater. The appearance of the orchestra and Madame de Pasquali was in the nature of a first night, as it was the first appearance in Detroit of the orchestra with Conductor Stokovski, as well as Madame de Pasquali. Stokovski created nothing less than a sensation, as did also Madame de Pasquali. The press was enthusiastic in its praise of orchestra, conductor and soloist.

Bonci was greeted by a crowd of the real music lovers of Detroit, and scored a great success, being recalled repeatedly and was obliged to respond to the applause at the conclusion of his program.

Kocian at the Garrick was well received.

Dalton-Baker will appear in recital at the Hotel Pontchartrain December 20. He will be assisted by Edwin Hughes, pianist.

A recital by the piano, violin, cello and vocal students of the McDonal School of Music will be given in the Gladwin Building this evening.

Elvin Singer, the vocal instructor, is planning for the erection of a large apartment building which is to contain a ballroom suitable for recital purposes, in which he plans to have weekly recitals.

The second faculty concert of the Ganapol School of Music will take place in the new recital hall of the school next Monday evening, December 19. The program will consist of a recital of compositions for two pianos by Mrs. Boris L. Ganapol and Mrs. Edwin S. Sherrill. They will be assisted by Edmund Lichtenstein, violinist. The new recital hall of this school was opened to the public at a reception given in honor of Mr. and Mrs. Edwin Hughes quite recently. The hall was dedicated to music by Elsa Ruegger, cellist, with Mrs. Boris Ganapol at the piano. Madame Ruegger, charming artist that she is, was never more pleasing.

The second group of concerts by the Detroit String Quartet will be given in the Temple Beth-El, December 21 and 22 next. The program will include the Beethoven quartet, op. 95, No. 11; adagio by Jongen; "Orientale" by Glazounow, and "Italianische Serenade" by Hugo Wolf. Mrs. E. W. Haass, soprano, a resident of Detroit, who has not been heard in public locally since returning from study abroad and engagements in opera, will be the assisting soloist.

JAMES E. DEVOE.

Sweet's Sunday Musicales.

The first in a series of Sunday musicales at the studio of George Sweet in the Metropolitan Opera House Building, December 11, was enjoyed by many friends of pupils and teacher. Among those whose musical singing was admired were Margaret Sankey contralto; Laura W. Graves (of San Antonio, Tex.), Mrs. M. T. Hummel, coloratura soprano, and Myrta French Kürsteiner, soprano, who sang a number of her husband's songs. Miss Sankey has won success in her appearances with the Pittsburgh Orchestra and musical clubs. Mrs. Hummel, who formerly lived in Buffalo, and prominent in the musical world of that city, has a very flexible voice, which, it is claimed, resembles that of Gerster, the once famous soprano with whom Mr. Sweet toured in concert many years ago. Mrs. Graves has a rich voice and she also wins by her charming personality. The following program was given with Mrs. Sweet at the piano:

I Would My Song Were Like a Star.....	Jean Paul Kürsteiner
Serenade	Jean Paul Kürsteiner
Lines of Flame.....	Jean Paul Kürsteiner
Morning, Morning Everywhere.....	Jean Paul Kürsteiner
Myrta French Kürsteiner.....	
Ich Will Meine Seele Tauchen.....	Oscar Raif
Sweet After Showers.....	Liza Lehman
.....	Margaret Sankey.
Non Mi Dir (Don Giovanni)	Mozart
.....	Mrs. M. T. Hummel.
Voce Di Donna (La Gioconda)	Ponchielli
Looking Back	Sullivan
.....	Laura Graves.

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445 SHERLOCK BUILDING,
PORTLAND, ORE., December 17, 1910.

The Apollo Club concert, W. H. Boyer, director, was an artistic success. It was given December 15, a full house greeting the singers. This was the club's first concert of the present season. The chorus contained fifty-seven male voices. All are extra good musicians and they have the financial support of over three hundred associate members. A few numbers were sung unaccompanied. The club was called upon to repeat several works. Edwin C. Dawson, baritone, of New York, was soloist, and he received a warm welcome. Mr. Boyer sustained his reputation as a skillful director. Edgar E. Coursen, Ralph W. Hoyt and William C. McCulloch were the accompanists, and they played with nice perception and relishing excellence.

An excellent impression was made by Arthur Frazer, pianist, who appeared in the auditorium of the Masonic Temple in conjunction with Ethel Rowland, mezzo-soprano. The concert was given under the direction of the Monday Musical Club and was worthy of a larger crowd. Mr. Frazer was formerly instructor of music at the University of Oregon and recently returned from a year's study abroad. He is a superior musician and played with rare interpretation and style. Miss Rowland, a former resident of Boston, received much applause. Mrs. Gifford Nash was accompanist and her work met with sincere appreciation.

The annual concert of the University of Oregon Glee and Mandolin Clubs took place in the new Heilig Theater, December 10, and a large audience enjoyed the music. I. M. Glen, a member of the faculty and director of the club, sang several solos and received many encores. His first selection was "Couplets Bacchique," (Chaminade). Professor Glen is a great favorite and it is a pleasure to hear him sing. William Lai, a Chinese, sang "I'll Sing Three Songs of Araby," (Clay) and other solos. He is a member of the Glee Club and his fine voice surprised the audience. The ensemble work was very good and the clubs were called upon to repeat several numbers.

Elizabeth Kinsella, the gifted soprano, appeared as soloist in Gaul's "Holy City," November 27, and her singing was greatly appreciated.

Joseph M. Macqueen, the able musical editor of the Portland Oregonian, has this to say in his paper: "Too many young women and men singers in this State continue to violate musical good sense and refined taste by using the tremolo to wearying excess in the art of vocal singing. Stop it." The writer thinks the statement is justifiable.

An interesting concert was given December 6 in Arion Hall, by the Arion Singing Society, and the house was packed. It was the society's first appearance under Lucien E. Becker, the new conductor. Louis Dammasch, the former director, resigned after nine years' service. The Helvetia Male Chorus appeared and joined the society in a few numbers and both deserve much praise. A mixed chorus sang "Lorelei," by Mr. Becker, and won much applause. Maude Dammasch, soprano, sang Rubinstein's "Es blinkt der Thau" with fine effect. Her second selection was E. v. Hildach's "Lenz," and she received double encores. Miss Dammasch is very popular in local society circles. Mr. Becker had two piano numbers on the program, Chopin's "Nocturne," Fis-dur, and Rubinstein's "Tarantelle," op. 6. He was recalled again and again and showed that he is a capable pianist as well as an excellent director. Francis Richter was accompanist, and, as usual, played in an artistic manner. A song composed by G.

Haehlen, of Portland, was sung by the Arion Chorus, and the work merits many compliments.

Robert Boice Carson and his talented wife, Rhea Carson, will appear in a song recital in the Masonic Temple, in January.

JOHN R. OATMAN.

Rider-Kelsey-Cunningham Joint Recitals.

Henry T. Finck, musical editor of the New York Evening Post, speaks of Corinne Rider-Kelsey in his "Success in Music" as ranking "among the world's most famous singers" (page 93) and has repeatedly referred to her in recent articles as "America's foremost concert soprano." The late Henry Wolfsohn, in his last prospectus, made the following statement concerning Claude Cunningham: "Mr. Cunningham, undeniably one of the greatest American artists now before the public, positively heads the list of all American baritone. These singers have united their forces in giving to the public a noteworthy series of joint recitals, which are proving an important factor in the musical life of this country and are filling a unique place.



CORINNE RIDER-KELSEY.

With two such unusually beautiful voices and rare talents employed in such ideal work as this joint recital project much may be expected from the educational standpoint in music, as well as from the view of delightful entertainment. It is for the union of those two qualities that Madame Rider-Kelsey and Mr. Cunningham have striven in making their programs and the clubs and colleges which have been fortunate enough to secure these artists have been most ardent in their praise and several have speedily re-engaged them for the ensuing season. The cause of music in America is furthered by such a combination.

One of the most remarkable features of the singing of these artists is the perfect blending of their voices. It is rare, indeed, that two excellent solo voices blend in anything like uniform perfection, a fact that is noted with much regret in opera houses, but the phrase "uniform perfection" has been used by at least two well known critics



CLAUDE CUNNINGHAM.

in describing the blending of the voices of Madame Rider-Kelsey and Mr. Cunningham. This is due, first, to a natural similarity of quality and temperament; second, to years of personal association; and, third, to the fact that these singers have studied, almost from the beginning, under the same masters.

Both Madame Rider-Kelsey and Mr. Cunningham are so well and favorably known individually, as recital artists, that the combination of their names in a joint recital has power of attraction for all who are interested in the best in music.

The program for Philadelphia, February 21, 1911, is as follows:

Pronto io son (Don Pasquale).....	Donizetti
La Dove prende (Flauto Magico).....	Mozart
Crudel perchè finora (Nozze di Figaro).....	Mozart
Madame Rider-Kelsey and Mr. Cunningham.	
O Sleep, Why Dost Thou Leave Me?.....	Handel
Ruddier Than the Cherry.....	Handel
She Never Told Her Love.....	Haydn
Phyllis Has Such Charming Graces.....	Young
The Pretty Creature.....	Storace
Mr. Cunningham.	
Voi che sapete (Nozze di Figaro).....	Mozart
Separazione.....	Old Italian
L'insensibile (Ménuel, 1735).....	Old French
La Violette.....	Scarlatti
How Sweet Is She.....	Old English
Oh! Had I Jubal's Lyre!.....	Handel
Madame Rider-Kelsey.	
Neue Liebe, Neues Leben.....	Ries
Heraus.....	Ries
Maiden.....	Reinecke
Madame Rider-Kelsey and Mr. Cunningham.	
Aufenthalt.....	Schubert
In der Ferne.....	Schubert
Am Meer.....	Schubert
Das Fischermädchen.....	Schubert
Mr. Cunningham.	
La Brise.....	Piérné
Connaissez-vous mon hirondelle?.....	Piérné
Mandoline.....	Debussy
Chanson Provençale.....	Dell'Acqua
Madame Rider-Kelsey.	
Ach, dass ewig hier die Liebe.....	Sinding
Eia, wie flattert der Kranz.....	Sinding
Madame Rider-Kelsey and Mr. Cunningham.	

Operatic Concert in Grand Rapids.

Nina Ratisbon, soprano; William Lavin, tenor, and Eugene Bernstein, pianist, were the artists engaged to give the operatic concert at the St. Cecilia Club Auditorium in Grand Rapids, Mich., Wednesday evening, December 14. The papers of the city published extended reports of the event in which the artists of the evening were royally treated. A representative audience flocked to hear the music, which was presented in the following order:

Meditation.....	Tschaikowsky
L'Alouette.....	Glinka-Balakireff
Valse Caprice.....	Volpé
Eugene Bernstein.	
Floods of Spring.....	Rachmaninoff
Gieb mir dein Herze.....	Hans Hermann
Du.....	Georg Liebling
Nina Ratisbon.	
Celeste Aida.....	Verdi
William Lavin.	
L'Enfant Prodigue (duet).....	Debussy
Madame Ratisbon and Mr. Lavin.	
Venezia e Napoli.....	Liszt
Eugene Bernstein.	
Tristan und Isolde. Isolde's Tod.....	Wagner
Nina Ratisbon.	
I Arise from Dreams of Thee.....	Hahn
Rondel de l'Adieu.....	De Lara
Le Baiser.....	Goring-Thomas
William Lavin.	
Die Götterdämmerung Vorspiel Scene II (duet).....	Wagner
Madame Ratisbon and Mr. Lavin.	

1913—What's the difference between first bass and second?
1912—About ninety feet.—Judge.

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CADMAN TESTIMONIAL CONCERT.

PITTSBURGH, Pa., December 23, 1910.

The real Christmas spirit of giving never had truer, finer exemplification than at the testimonial concert given in Carnegie Hall last night, as a mark of esteem and affection for Charles Wakefield Cadman, the young Pittsburgh composer, by his many friends and admirers. It was a free will offering, a real heart to heart outpouring which comes but seldom, and when it does marks the recipient truly one of the elect; since in this busy work a day world there seems to be little time, alas, for the strenuous worker to stop and hold out a helping hand to the one forced to pause for a time because of ill health or



Photo by E. Chickering, Boston.

ALICE NIELSEN.

other extraneous causes. It was therefore all the more remarkable in Mr. Cadman's case, since this testimonial not alone enlisted the best musical efforts of the Pittsburghers, but enlisted also the hearty cooperation of Alice Nielsen, one of the chief stars of the Boston Opera Company, who, all unmindful of the fatigue incidental to the hurried trip necessitated by her Boston appearance at the matinee on December 24, gladly offered her services to sing at the concert, thus showing her appreciation of Mr. Cadman's genius.

With all these attractions, therefore, and the tremendous local enthusiasm for their fellow townsman, it was not to be wondered at that Carnegie Hall held a capacity audience, that enthusiasm ran riot, and that the participants one and all received the rousing welcome which made them feel as members of one large family, each taking loving pride in the good work of the other.

As was to be anticipated at an occasion of this sort, the entire program was made up of Mr. Cadman's compositions, and they might be divided as follows—those which had become familiar through being sung by all the noted artists, the earlier ones which did not get a hearing owing to the neglect that seems to be the allotted share of the struggling composer before he has gained the much coveted artistic foothold, and those still in manuscript, for which publishers are now eagerly clamoring. Three stages of growth, with the sound kernel of musical knowledge underlying all; with poetry (so eloquently supplied by Nelle Richmond Eberhart, his gifted collaborator), and with the sacred fire of imagination surrounding and irradiating the whole.

With the appended list of excellent artists to interpret them and Miss Nielsen to add still greater eclat to the occasion, the program which follows was one to be long remembered for the intrinsic worth and beauty of the music, for the artistic manner of its rendering, and for the lovely sentiment surrounding the whole.

Three moods (after poems)—
The Nubian Face in the Nile.
To a Vanishing Race.
The Pompadour's Fan.

The Mendelssohn Trio.

African Battle Prayer.

Come Away to Dreamin' Town.

Emma Porter Makinson.

O, Golden Rose.

*The Brooklet Came from the Mountain.

John R. Roberts.

Lilacs.

*The Moon Behind the Cottonwood.

Mrs. James E. Patton, Jr.

Sweetheart in Thy Dreaming.

A Song of Joy (MS.).

(Words by Mr. Harper.)

The Moon Drops Low (from song cycle, American Indian Songs).

Paul Kennedy Harper.

Three songs for women's voices—

Little Pansy on the Wind-swung Bough.

Chinese Flower Fete.

(Founded on Chinese song, Moo Lee Wah, said to be eight thousand years old.)

Indian Mountain Song.

(Founded upon Navajo Tribal Melody.)

The Tuesday Musical Club Choral.

Organ soli—

Legend in F.

March in C.

Charles Heinroth.

The Geranium Bloom.

*Welcome, Sweet Wind.

Grace Hall-Riheladfer.

The Pearl Lies in the Sea.

*I Martius Am.

Frederick Cutter.

As in a Rose Jar.

The White Dawn Is Stealing.

Far Off I Hear a Lover's Flute (from song cycle, American Indian Songs).

Ida Mac Heatley.

Piano soli—

Melody in G flat.

Marche Fantastique (MS.).

Beside the Niobrara (MS.).

(Founded upon Omaha Indian Themes.)

Dallmeyer Russell.

Song cycle, Sayonara (Farewell).

Miss Nielsen.

Mr. Cadman at the piano.

From the Land of the Sky-Blue Water (from American Indian Songs).

Prelude, Opening Chorus and Finale from The Vision of Sir Launfal. (Awarded the prize in Pittsburgh Male Chorus competition, season 1908-9.)

Tenor solo, Samuel T. Beddoe.

Baritone solo, Hollis Edison Davenny.

The Pittsburgh Male Chorus.

Mr. Cadman at the organ. Mr. Edwards at the piano.

*All numbers starred are from Mr. Cadman's latest work, The Morning of the Year, a song cycle for four solo voices.

Although detailed criticism would be entirely out of keeping on an occasion of this sort, still the splendid tonal quality and fine ensemble of the Mendelssohn Trio, which includes Franz Kohler, the excellent violinist; F. A. Goerner, cellist, and H. Dallmeyer Russell, the brilliant pianist, would call for special mention, as would also the sympathetic baritone quality of John R. Robert's voice and the interesting interpretations he gave of the numbers allotted him on the program. Grace Hall-Riheladfer



PAUL KENNEDY HARPER.

added her quota to the work of the evening by her artistic singing of the two numbers, to which she added as encore a twilight song, one of the first songs written by Mr. Cadman, to be accepted for publication. Mr. Harper's presence on the program had a twofold significance, since he and Mr. Cadman have been so closely associated as friends and fellow workers that his appearance was the signal for a spontaneous burst of enthusiasm, which was only the just due of the man who had started the testimonial; and with the aid of friends, among whom Dr. Ralph Gill was most indefatigable, had carried the project along to its triumphant conclusion. Pittsburghers and others have heard Mr. Harper sing time and again, but never with greater significance nor with greater intimacy of appeal.

The appearance of Miss Nielsen and the tremendous enthusiasm which came simultaneously with it proved that she was doubly welcome, both as the great artist and the



CHARLES WAKEFIELD CADMAN.

honored guest of the occasion. It was some time, therefore, before the audience quieted down sufficiently to allow her to proceed, but when she did the breathless hush which followed proved that Miss Nielsen had at once captured her hearers as much by the wonderful beauty of her voice and great art as by the generous magnanimity of her action. At Mr. Cadman's request she had consented to sing the "Sayonara Song Cycle" at twenty-four hours' notice, but, despite this short time of preparation, she had instinctively seized the wonderful spiritual beauty of its contents and sang it in a manner to stir and thrill the hearts of her hearers all the more profoundly, since Sayonara really spells "farewell." On being recalled a number of times Miss Nielsen gave as encore "From the Land of the Sky Blue Water," and gave it, too, with such an indescribable lilt, with so much artistic finesse and charm, that the audience recalled her again and yet again, until she repeated the closing verse, when, although loathe to let her go, the program was at last allowed to proceed to its conclusion.

For the closing number nothing more effective could have been devised than the numbers sung by the Pittsburgh Male Chorus. This excellent organization and the Tuesday Musical Club choral of women's voices enjoy a widespread reputation among choral bodies in this country, and the reason for this became quickly apparent when the lovely euphony of the voices, the splendidly rhythmic attack, fine dynamic gradations and the absolute oneness of thought in the conception and interpretation of all they essayed was once heard. Director James Stephen Martin deserves the highest commendation for the fine results he has attained in training both of these choruses, and he was amply rewarded in the unbounded applause at the close of the program. A storm of plaudits, too, which did not cease with the singing alone, but which broke out afresh wave upon wave until long after, when Mr. Cadman was presented with a number of laurel wreaths and made to feel that his friends, one and all, were standing by him loyally, rejoicing in his success, and ready to help in the continuation of that success by the timely aid which so often marks the turning point and consequent upward trend of many a human career.

GERTRUDE F. COWEN.

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HAPPY NEW YEAR!

THERE are no "leading musical critics"; they are led.

FERRUCCIO BUSONI arrived in New York today, for another American tour.

OWING to the Christmas Day holiday, THE MUSICAL COURIER will reach its subscribers this week twenty-four hours later than usual.

THERE is absolutely no foundation for the rumor that Puccini intends to change the title of his opera to "The Girl on the Golden Quest."

To Heinrich Heine goes the credit for discovering the moral of "The Flying Dutchman" story. It is this: "Women should never marry a Flying Dutchman."

ANDREW CARNEGIE'S gift of \$10,000,000 for the maintenance of peace will hardly suffice to prevent the permanent war between the representatives of the German and Italian singing methods.

CLAUDE DEBUSSY is working very slowly at his "Tristan" and his "Fall of the House of Usher"; in fact, so far he has not finished much more than the titles, according to a confession made by one of his friends.

TETRAZZINI had an audience of 100,000 listeners when she sang recently at an open air concert in San Francisco, and they say that when the 200,000 hands applauded the diva, the pleasurable noise was heard clear across the bay at Oakland.

RUBIN GOLDMARK denies that New York's club of musicians, The Bohemians, is a "mutual admiration society." In a speech at the club's recent banquet, Rubin orated to this effect: "Whoever heard of a hundred musicians admiring each other mutually—and meaning it?"

IF you have tears, prepare to weep them tonight at the "Koenigskinder" premiere. Coming from the dress-rehearsal last Sunday we saw about us nothing but wet faces and red-rimmed eyes. Albert Mildenberg called our attention to the fact that even the seats at the Metropolitan were in tiers.

MUSICIANS might well heed the admonition of wise Michael Menohan, who in his sparkling Papyrus Magazinelet, has it: "A little romance in your heart, a little invention in your head, a little iron in your purpose—these things will keep a man in the world as long as it is decent for him to stay."

Now that full reports of "The Girl of the Golden West" have reached Italy, Signor Mascagni announces that he may sail for America after all and stage his "Ysobel" here. The composer of "Cavalleria Rusticana" thinks very highly of this country and always has asserted that we deserve only the best in music.

ANGELO NEUMANN has just died again, this time at Prague. Two years ago the same sad report reached here, but after writing a feeling obituary of the great impresario we found out that the cable had misrepresented. There will be no obituary to-day, even though we fear that picturesque old Angelo really is gone this time.

DR. OTTO NEITZEL writes the following: "As to Mr. Spalding having discovered THE MUSICAL COURIER in the Bordeaux Hotel, I was still more surprised to find it in the White Lamb at Markneukirchen, a town of only about 6,000 inhabitants, but, as you know, an important place for the manufacture of instruments and their component parts for the use of the old and the new world. Markneukirchen has a municipal orchestra (conductor, Mr.

Heinrich), it has a museum of musical-instruments, an art association, a library, and reads THE MUSICAL COURIER. Much honor for the place and for the paper! Herzlicher Gruss, (signed); OTTO NEITZEL."

AFTER a dress rehearsal hearing of Humperdinck's "Koenigskinder," THE MUSICAL COURIER is in a position to state that the public hearing at the premiere tonight (December 28) will reveal several features of unusual interest. Journalistic etiquette prevents any further discussion at the present moment, but next week's issue of this paper will contain a full analytical report of the "Koenigskinder."

IN the conditions of the Metropolitan Opera House \$10,000 prize contest now so widely known through an unfortunate happening on an express-wagon, one passage reads: "A two-thirds' vote of the jury is necessary to determine on the winning opera." There are four members who constitute the jury—Messrs. Walter Damrosch, Alfred Hertz, Charles M. Loeffler and George W. Chadwick. Two-thirds of 4 is 2⅔. Who is the two-thirds of a juror?

It is generally understood that the Musical Art Society of New York is made up of singers who take rank as artists. But the membership list published in the program of the first concert disclosed less than six singers out of the personnel of sixty who are known outside of the society. The poor diction of the various languages attempted by this body of singers was due of course to the fact that there are really very few bona fide artists in this society.

Five and twenty operas

Two of them gone wrong,

Open wide the envelopes—

To whom do they belong?

When they get them open

Won't there be a yell,

Five and twenty composers

Raising merry—well,

they will be peeved, at any rate.

XAVER SCHARWENKA, the eminent composer-pianist now touring in this country, will celebrate his birthday in Providence, R. I., January 6. He is booked for an engagement in that city on that date and his admirers there probably will help him celebrate. Scharwenka was born in Samter (Posen), Germany, in 1850, and so, according to the calendar, he will be sixty-one on Friday of next week; but since a man is no older than he feels (and looks), Scharwenka might easily pass for forty. His playing, at all events, is not lacking in youthful charm.

MUSICAL literature can be enjoyed by those who are not capable of enjoying music, first, because they can enjoy the literature purely, and, next, because they are not encumbered by the crushing and overpowering knowledge of music. Musicians in the majority of cases do not enjoy musical literature because they are occupied with the practical production and enjoyment of music as participants and have no wish to have their own musician's viewpoints influenced in any direction. Hence people who practise musical literature frequently misunderstand the practical musician, while, at the same time, the practical musician ignores the literary opinion and judgment on music. What the musical literary person thinks regarding music is frequently indicated by the operating, professional musician who can only realize music as he makes or helps to make it. In fact he frequently disdainfully and contemptuously rejects the literary criticism unless it is fortified by practical musical ability of some sort.

REFLECTIONS

BY THE EDITOR.

At SEA, December 11, 1910.

JUST before preparing for my present quick trip to Europe I received an interview granted to our Captain Hawley of the Northwest department of this paper by Mrs. Adella Prentiss Hughes of Cleveland. Captain Hawley, who is to be stationed for a time in the Ohio section for MUSICAL COURIER development there called on Mrs. Hughes and discussed musical and orchestral affairs pertaining to Cleveland, where she is a musical power, and the interview herewith inserted was O. K'd by Mrs. Hughes. Our purpose was to ascertain why Cleveland had no permanent Symphony orchestra, an orchestra, not in any local, but in a truly artistic sense, and in response to this question Mrs. Hughes said:

Cleveland is later, perhaps, at undertaking the large task of investing three-quarters of a million dollars in a local orchestra because we have for ten years been fortunate enough to reap the benefits of our neighbors' work in this field. Cleveland has in this period enjoyed annual concerts by seven or eight different organizations.

This year we have a series of seven concerts from the leading orchestras of the United States and the value of the educational feature in contrasting the work of the various conductors is not to be lost sight of. The orchestras visiting us this year are: Theodore Thomas Orchestra for three concerts; the New York Philharmonic Orchestra; New York Symphony Orchestra; Boston Symphony Orchestra and Cincinnati Symphony Orchestra for one concert each. This series of concerts is not self-supporting. We have a list of guarantors and our annual deficit ranges from zero up to \$6,000 a year. Besides these concerts we have the local orchestra conducted by John Beck and Emil Ring giving very good concerts on Sunday afternoons from January to April, so we are not badly off at all for orchestral music. The concerts are now given in Gray's Armory, which has a seating capacity of only 2,100 and that is not adequate to the demand. We cannot have a permanent orchestra here until we have a hall for it. We are hoping to get started on that undertaking in the near future.

It seems to me the time is not far off when a national rather than a local point of view should be taken of this orchestral situation. The duplication of plants costing \$750,000.00 to instal all over the country would be called wasteful by a "captain of industry" when the plants already in operation were clamoring for business. Ten orchestras applied to us this year for engagements—some of those engaged wanted to come more than once. Isn't that an illuminating fact?

The Orchestra.

This interview with Mrs. Hughes would be entirely inadequate for publication unless supplemented by statements of facts and general principles that lead up to a serious consideration of the permanent orchestra subject.

The City of Cleveland is one of the largest, wealthiest and prosperous cities of the West with John D. Rockefeller, one of the needy men of America, as a citizen or resident, at least for a part of each year. It has the old time local organization, named an orchestra but merely as a name; it is incomplete; it is not permanent; there are no rehearsals except one before each concert, and the

usual crimes against music are committed by it, as is the case with all such organizations, if indeed they can be called so. There is no recognized disciplining conductor; the conductors are affiliating musicians and the concerts do more harm than the concerts of visiting orchestras can do good. Such so-called orchestras should be dropped at once. They constitute a sting, a reproach and are an evidence either of ignorance or of petty graft. Any co-operative orchestra is sure to be a farce because it appoints its conductor; he cannot discipline for that reason. The New York Philharmonic pursued such a mockery for a half century until this paper battered down the system. No orchestra can produce a program of any kind of compositions with one or two rehearsals. Besides this, with such orchestras there can be no "part" rehearsals. In short it is absurd—any such primitive scheme. There are other similar orchestras in America. They all defeat the purpose and the object of music. They are all doomed.

Music is an Art; the Art. To treat it without its proper technical finish is to reduce the art to a farce, and this is accomplished much easier with music than with the stationary arts. With the latter, corrections and emendations can be made. A symphony slaughtered is past redemption; it is lost in eternity. The damage can never be repaired, for ever and ever. To repeat the slaughter should be made a statutory offense, but that cannot be expected in countries where baseball, football and prize fighting are supported as the highest expressions of the male intellect. No greater wrong, however, can be done to the young people of a community, to those who are capable of being properly trained, than to place them within the sound province of a slovenly performed program of classical and semi-classical works, and this inevitably is done when symphonies and great orchestral compositions are played under incompetent or co-operatively selected orchestras, consisting of players who, during the rest of the week, play in theater orchestras, in vaudeville shows or at balls and dances. As, under such conditions, there can be no rehearsing, there can be no decency of performance, and besides all this the instruments are, under such conditions, the cheapest and lowest grade and the players themselves are not subject to selection; they are the musicians of the town, good men and true, who must make their livelihood as best they may, and their livelihood can only be gained by doing the usual musical chores, not in playing symphonies.

To remedy this, what is done?

Competent conductors are selected under whose skillful and experienced aegis orchestras are created which, after years of drill and militant management, with unending and part rehearsals, finally attain the capacity of that collective virtuosity that enables them to play the classics, the symphonies, the tone poems.

Then a musical community is reared, is educated, and the condition begins to reach out toward the ideal. The imagination becomes stimulated, we listen, we learn, we become impressed, we seek for more and for better and we are on the high road

toward something that replaces baseball, football, cycle matches and prize fighting.

Criticising.

Naturally it is easy to criticise conditions; it is easy to submit remedies besides finding fault. It is difficult to arouse a community to a realization of its duties to its people. It is difficult, therefore, for Mrs. Hughes of Cleveland to find the people to make up an orchestral fund. But all these easy and difficult matters do not obscure the truth; and the truth is that the usual local, co-operative orchestra is, musically, a disgrace because it does not and cannot rehearse and because it has no commanding officer who can penalize, and it is also the truth that the local permanent orchestras should not travel but should be playing at home constantly. Cleveland should not entertain the outside permanent orchestras. Cleveland should have its own permanent orchestra and the others should also remain at home.

Why? Because a permanent orchestra should be a musical post graduate university; it should be the home center of musical culture; it should not participate in the sensational transaction of visiting other cities and other cities should not have time to listen to a traveling organization. How often do orchestras give concerts in Boston? Hardly ever. The Boston Symphony Orchestra supplies, what is called the bill.

Why does the Boston Symphony Orchestra give fifteen concerts every season in Greater New York? Because we never had a permanent orchestra here until the re-organization of the Philharmonic two years ago (and that is not even permanent now in the sense of the Boston organization), and until Volpe reached the altitude with his orchestra attained this season. The other orchestras are chiefly traveling orchestras and have no general support. They are organized for orchestral commerce and do not come within the meaning of the permanent orchestra I am discussing.

The Boston Symphony Orchestra should remain in its own local territory; it has much to do right there. It came to New York because we needed it; we called for it and we called for it because we wished to hear music performed by a trained, rehearsing orchestral body. Music played by any other kind of an orchestra becomes a farce. Can you, Mr. and Miss Singer, properly sing a Wolf or Brahms or Schubert song without constantly rehearsing it and finding its hidden, inner, mystic meaning, its poetry? If you think you can, please, for your own sake, if not for the sake of others, keep away from the stage. How about seventy, eighty or 100 men playing together? Can they play ensemble unless they assemble properly? It is too primitive to continue to discuss these affairs in this line; imagine forty or fifty men playing a modern symphonic poem with one rehearsal, after the ball the night before. It is really a disgrace. It is usually done as a money making scheme. Let it go at that, but let it be known too. If it is wrong to have it known, it must be wrong to do it.

Cleveland is a city of enormous wealth with a future prospect alluring and tempting; its develop-

ment is assured, but it is sadly in need of the one adjunct without which it remains a business community of the purely practical type, without ideal or imagination. It must have culture, the culture that refines and ennobles by way of art; the true culture. Its children are not educated by the passing sensation; they are not even properly stimulated in that manner. It needs a classical orchestra under the absolute command of a competent director, drawn from the source where such artists are cultivated; it needs music regularly dispensed just as it has its permanent library; it needs music, not as a means of education only, but as a counterpart to the engrossing work of money making; it needs this orchestra to balance that grossness that flourishes where art has no foothold. It is the affair of Cleveland, however. Cincinnati has not only its permanent orchestra under the direction of a gifted conductor; it has also a biennial May Music Festival; hence the culture of Cincinnati is far in advance of Cleveland—and most naturally so.

Hammerstein.

The present trip to Europe, which is intended for a few weeks only, finds me on the White Star steamship *Majestic*, one of the old boats, twenty-two years in commission, and there are a few passengers only, one of them being Oscar Hammerstein. We pre-arranged this, he and I, without consultation, he taking passage without my knowledge; I taking passage without his knowledge. We have depended upon each other and I have heard much from him on his plans for the future of opera in London where his opera house on Kingsway is going up and where he will linger a few days before making a hurried trip to various opera houses in France to hear the budding artists, some of whom will probably appear in the Hammerstein London house.

There is much to be done in London consulting with architects, contractors, decorators and musical people, but Mr. Hammerstein is in form and being an expert in these matters by this time, he gets through with his work rapidly and will be back in America about New Year's.

The definite plans of Hammerstein have not been fixed but the principle has. He is going to give the English people performances of French and Italian operas on the Manhattan basis, not only with artists competent and adapted but with orchestra fresh, acting chorus, and gorgeous, correct scenic effects such as London has not beheld before. Naturally the proximity of London to all art centers of the Continent will keep Mr. Hammerstein in close contact with the whole operatic market, from the tympani to the tenor, from the piccolo to the partitur. In this respect the difficulties of operatic management in New York have already been overcome.

In giving French Grand and other opera, Mr. Hammerstein is entirely outside of the Milan circle and holds no business relations with Ricordi; the Italian operas he is to give—"Rigoletto," "Lucia," "Traviata," to which London is even more accustomed and attached than is New York—are in the public domain and can be given without any permission, particularly by independent Mr. Hammerstein who knows full well the alliance between Covent Garden and Ricordi. Yet, viewing the possibilities of Hammerstein's future influence on opera it might seem as if both Ricordi and Puccini might be advancing their own interests by drawing closer to Hammerstein on their new and copyrighted operas, and on the copyrighted Verdi operas. The recent protest of the French composers against the practice of giving too much Italian opera at the Paris Opera Comique, combined with the very probable success of the French operas to be given by Hammerstein in London, will exercise such influence on opera in America that our people, always followers of London and Paris,

will demand French opera at the Metropolitan and more French opera in Chicago, Philadelphia and Boston; and more French opera in America, with the natural inclination of a large opera going public for German opera, will put the Italian repertory quickly in eclipse. It does not take long in America for a *volte face*. Besides—and the truth must out—the Farrars, the Destinns, the Fremstads cannot hold the opera public as did the Nordicas, Eames, and Sembrichs, and Melbas.

It is a fact, generally acquiesced in, that the New York female contribution to the Metropolitan is sadly deficient as compared with what we have been accustomed to. If we desire to maintain the great Italian classics we must have Lucias, Traviatas, Gildas, and we need the authoritative Aidas and Amnerises. We have no such galaxy at present and the public knows this; the public speaks of it in the corridors of the opera house, even if the daily papers and THE MUSICAL COURIER keep quiet. It certainly cannot proceed on this basis.

If it does, the Hammerstein London success with French opera, of which there can be no doubt, will force French opera into the Metropolitan simply as a natural reaction. So much more powerful will this reaction be, so much more determined, should the old, conservative Covent Garden system force Ricordi to withhold the repertory he controls from Hammerstein. If this be done the whole London press of any consequence will throw its influence to Hammerstein and give him the place his own activity could never win; in short he will gain the battle, hands down. He would become the operatic *arbitrator Eleganterium*.

This is the view I hold of the international operatic situation provoked through the purchase of the Hammerstein opera ventures, a step I considered not only undesirable but without reason, considering the quality of opera and the novelties he was giving old New York. It is only now that Gatti-Casazza is emancipated from Conried heritage and his hands are now only free to build up an operatic scheme. Hammerstein with his repertory at the Manhattan was a splendid scheme to contest and the contest would have decided many operatic problems. What will happen now?

Hammerstein will prove a much greater menace in London than he ever could have been in New York because from London he will menace the whole repertory system on which grand opera in America is now based, whereas in New York he only menaced a limited number of performances and the incompetent female cast. The latter can be remedied. But how is the Metropolitan to endure with its present line of female singers, a few of whom are acceptable only, and with the London taste veered around to the French repertory controlled, through his artists, etc., etc., by Hammerstein? He may give opera the year round; he could not then loan any of his singers to the Metropolitan if, indeed, he would allow it anyway.

As there is no working arrangement between the Covent Garden and the Metropolitan; as, in fact, there is bad feeling and an icy frost between the elements of these two opera houses, neither can afford to approach Hammerstein in the interests of the other. His location is the choicest in London for his purpose. The house will be the best example of the modern type of progressive opera house and the establishment will be run on a high level of experienced administrative culture. *Inter alia*, I might say that programs will not be for sale, as at Covent Garden and in the Paris houses, which will break down a disgusting practice, an outrage on the opera public, an insult.

We shall find, soon after the Hammerstein Opera opens in London, that the politics of opera must be changed as between New York (America) and Milan, London and Paris, and, unless the American houses take good care in time, Hammerstein will control the best Italian voices too for his regu-

lar Italian repertory, and he will control them for the world, for he will be able to farm them out ahead of any of those female singers now walking the boards of the Metropolitan.

BLUMENBERG.

A SERMON ON SINGERS.

THE MUSICAL COURIER begs most politely to acknowledge the honored receipt of the following communication, for it is one of the few complaining missives which reach this office with the name and address of the sender attached:

PHILADELPHIA, December 13, 1910.

To The Musical Courier:

I was very much surprised when reading about "Opera and Singing" that a musical editor could write such a nonsensical article and to criticise three of the most familiar Wagnerian singers of today. I wish to call your attention to this fact that we are not so far behind the times that we believe the Italian singers are capable of singing Wagnerian operas the way they should be sung; neither do we believe that Amato is a good Wagnerian singer; he showed very poor results, as he sang in "Tristan and Isolde," both as a singer and actor. He showed the same when singing here a few weeks ago with the Philadelphia Orchestra, by rendering the prologue from the "Meistersinger." It takes an entirely different singer than Amato for such roles. We will always be glad to hear him at any time in any of his Italian roles, but keep him out of German operas or German repertory altogether. There are men, such as Feinhals, Soomer, that are fit and capable for this Teutonic style of singing. Furthermore, if these criticisms continue to appear, I myself, with a choir of 100 members, will cease to be subscribers for THE MUSICAL COURIER, as there are more people among them educated in music than the man who writes these criticisms. We want Fremstaedt, Burrian and Slezack, even though you call their singing wretched.

Sincerely,

(Signed) LEOPOLD SVRÉ.

Organist and Director of St. Peter's Church Choir.

THE MUSICAL COURIER is very much surprised when reading the foregoing letter about "Opera and Singing" that a correspondent could write such a nonsensical epistle and to criticise the musical editor who criticised three of the most familiar Wagner singers of today. We wish to call the correspondent's attention to this fact, that he is much further behind the times than he thinks he is, if he has not noticed that some of the Italians sing Wagner very well indeed—so well, in fact, that some of the Germans are beginning to sing him, too—and that Amato is second to no one today as Amfortas or Kurwenal. (Lest there be any misunderstanding on the subject, let us inform our correspondent that Amfortas is a role in "Parsifal," and Kurwenal is a role in "Tristan and Isolde.") We added the parenthesized information because the correspondent's knowledge of opera appears to be slightly mixed, for he speaks of a "Prologue from Meistersinger." There is no prologue in "Meistersinger," but there is one in "Pagliacci," and perhaps the critical letter-writer thought he was listening to Wagner when in fact he was hearing the beguiling strains of Leoncavallo. To some persons, all composers sound alike. We refuse absolutely to keep Amato out of German operas or German repertory, even at the risk of losing the subscriptions of the protestor and his 100 singers. It was good news to learn that in a choir of 100 every one of the members subscribes to this paper. That shows their good sense and illustrates again through unsolicited testimonial how very completely THE MUSICAL COURIER covers the tonal field. In conclusion we wish to say that we respect the correspondent's agonized plea for "Fremstaedt," Burrian, and "Slezack," but would be more impressed by it if he spelled the names of two of his favorites correctly and were just a trifle more particular in general about his commas, apostrophes, construction, and capitalization. That's all.

"OPERAS by the box—here you are—take your pick—only \$40, the whole box—or \$6.66 a piece. Step up, ladies and gents, while the supply lasts."

THOSE STOLEN SCORES.

A most amazing piece of news greeted New York musicians and those metropolitan laymen interested in the happenings of the music world when they picked up their morning journals of Sunday, December 25, and read of a piece of thievery as unique as it was mysterious. The Sun tells the story as follows:

The labors of some of the aspiring composers of grand opera, who for the last two years have been trying for the \$10,000 prize offered by the Metropolitan Opera Company "to encourage American composers," came to confusion yesterday when a box weighing about forty pounds, which contained a number of the orchestral scores in manuscript, was stolen from an Adams Express Company wagon while the collector was picking up more expressage in a cigar factory at 320 East Sixty-third street. The box that was stolen had been taken into the wagon early yesterday afternoon at the home of Walter Damrosch, at 146 East Sixty-first street.

About twenty-five manuscript copies, all signed with assumed names under the conditions of the contest, were turned over about ten days ago by Otto Kahn, chairman of the executive committee of the Metropolitan Opera Company, to the four judges who were to award the prize, Walter Damrosch, Alfred Hertz, George W. Chadwick, head of the Boston Conservatory of Music, and Charles Loeffler, of the Boston Symphony Orchestra.

The box stolen yesterday was one of two which were being sent by Mr. Damrosch to Mr. Chadwick at Boston. In the two were the six manuscripts from which the prize composition was to have been selected, as well as some of the others. And as Mr. Damrosch said last night when told by a Sun reporter of the reported theft of the box, unless copies of the manuscript scores were kept by the contestants some one possibly has lost his masterpiece, not to mention the \$10,000 prize and the glory of having an opera staged at the Metropolitan Opera House, which also was a promise of the prize givers.

"I packed the boxes a week ago," said Mr. Damrosch. "In them with others were the six manuscripts thought the best, all of them good and any one of them in line for the big prize. Of course I don't know who wrote these compositions, because the conditions of the contest would not permit the composer to sign his own name to his manuscript."

"This is awful! Awful! I don't even know which manuscripts I packed in the stolen box or which in the box that remains. I even think that a part of one manuscript may be in the stolen box, whereas the later acts may be in the box left on the wagon. And if the contestants didn't duplicate their manuscripts it will be pretty tough on them."

"I put a value of only \$40 on each box, but some place within one of them is a manuscript that is worth not only the \$10,000 to be awarded to its creator in prize money but perhaps many more thousands in stage and music publication royalties."

In corroboration of the foregoing story the Times prints this paragraph, containing also some additional interesting information:

The manuscripts were distributed among the judges by Mr. Kahn two weeks ago for a preliminary inspection. Mr. Damrosch received six. Having passed on them, Mr. Damrosch did them up in two packages last night and expressed them to Mr. Chadwick in Boston so that the latter could also form an opinion of them. Mr. Damrosch told the driver of the express wagon that the two packages of scores were worth \$1,500. The driver, however, pointed out that goods valued at more than \$50 were liable to a special rate. Not wishing to pay this extra rate and thinking the packages were perfectly safe Mr. Damrosch changed the valuation to \$40.

Leaving out of consideration entirely at this moment the feelings with which the contestants must view the robbery and the causes which made its accomplishment possible, there are other grave aspects of the case that can hardly fail to strike the impartial observer with peculiar and poignant force. According to the Sun and Times stories, six of the precious manuscripts were turned over to Mr. Damrosch about ten days or two weeks ago for examination as to fitness in the matter of winning the most important musical contest ever held in this country, involving a cash prize of \$10,000 and a production at the Metropolitan Opera House.

An "examination" of a musical work is a flexible task, varying in time duration and thoroughness ac-

cording to the ability and willingness of the examiner. Some persons might examine and pass judgment upon a musical work—say an operatic score, orchestral parts, vocal parts, libretto, method of treatment, etc.—in five minutes, while others might require five hours for the same task, and still others five days or as many months. It all is a matter of conscience, knowledge, and thoroughness, in equal mixtures. There is no reason on earth, for instance, why a man—say a member of an opera contest jury—should not be able to examine satisfactorily six operas in ten days or two weeks, and why during that very period the same man—let us say that he may or may not be a musical conductor by profession—should not be able to rehearse an orchestra and an oratorio organization, give concerts with them, attend public dinners and make speeches on those occasions, attend gatherings of literary societies and make speeches there, attend private dinners and private social functions, go to opera performances, and transact with acumen and success a mass of commercial duties connected with a musical business man's multifarious activities. To do all those things and at the same time give deep and serious study to six operatic scores and libretti, play and replay them, digest them musically and mentally, compare them, and finally select the one worthy of a \$10,000 prize—that is a herculean task quite possible to a man of the titanic intellectual gifts possessed by the—let us say mythical—personage described in a previous paragraph of this piece of writing. If composers are willing to subject their works to such an examination and the Metropolitan directors are willing to pay \$10,000 for and to produce an opera so selected—and in truth it might really be a masterpiece—who is to say them nay? Personally, we should not care to enter an opera from our pen in such a contest, chiefly because we have written no opera, do not need \$10,000 and are not enamored of all the judges chosen to pick the lucky opus and make the award. In view of those facts our opinion carries no weight whatsoever, and we trust sincerely that our remarks do not cause the actual competitors one moment of regret or uneasiness, even if six of their brain children were valued at \$40 in order to save a few cents of express charges. Mr. Damrosch is to be highly commended for his wise thrift; if the charge came out of his own pocket, the economy was in every way worthy, and if, on the other hand, he was considerate of the Metropolitan Opera House purse, then the act was unequivocally noble.

By the way, why were the six opera scores sent to Mr. Chadwick at Boston, rather than sent to Mr. Hertz in New York, the other judge resident in this city? Had Mr. Hertz examined and passed on the operas before Mr. Damrosch got them? Did those two energetic gentlemen examine twelve operas in ten days or two weeks? Perish the thought, for that would have kept them busy twenty-four hours in the twenty-four, what with Mr. Damrosch's many duties and Mr. Hertz's regular occupation and the added job of the "Koenigskinder" premiere.

Another remark in the Sun interests us. It is this: "In the two (boxes) were the six manuscripts from which the prize composition was to have been selected." Do we read that passage aright or is the Sun a trifle mixed as to its data? How could Mr. Damrosch or the Sun have known that the prize composition was to be selected from the six sent to Mr. Damrosch? Had Messrs. Chadwick, Hertz, and Loeffler seen those six operas and passed on them? If so, why were they being sent to Mr. Chadwick? Was Mr. Damrosch selected by the three other judges as the sole arbiter whose opinion was to be ratified as a mere matter of form? Certainly not! The estimable gentlemen composing the prize jury never could or would lend them-

selves to such a palpable violation of justice and honesty. They are above any suspicion of that sort. But there were twenty-five operas submitted for the test, according to Mr. Kahn's published statement. Mr. Damrosch naturally enough would not ignore the other nineteen operas, so it stands to reason that he must have examined them all before he could decide upon six from which the winning work was to be chosen. That would make twenty-five operas in about ten days to two weeks, or to strike an average, twenty-five operas in twelve and one half days—two operas per day! Hats off to Mr. Damrosch! He is entitled to consideration, respect and awe. Personally we believe him fully capable of judging two operas per day, or even more, if the case had required it, for we know Mr. Damrosch's mental caliber and esteem it at its full value. Two operas per day! Bravo! Bravo!

Another awful possibility faces us in contemplation of the system perhaps adopted by the judges. Suppose they agreed that six operas were to be sent to each jury member, the best one of each sextet to be selected by the four experts. In other words, let us assume that this is the distribution:

Damrosch—1, 2, 3, 4, 5, 6.

Chadwick—7, 8, 9, 10, 11, 12.

Loeffler—13, 14, 15, 16, 17, 18.

Hertz—19, 20, 21, 22, 23, 24, 25.

We will say that the selection is as follows:

Damrosch—No. 3.

Chadwick—No. 11.

Loeffler—No. 14.

Hertz—No. 20.

A shift then is made, and the scores are submitted like this:

Damrosch—7, 8, 9, 10, 11, 12.

Chadwick—13, 14, 15, 16, 17, 18.

Loeffler—19, 20, 21, 22, 23, 24, 25.

Hertz—1, 2, 3, 4, 5, 6.

Now the choice falls, we will imagine, as appended:

Damrosch—No. 10.

Chadwick—No. 16.

Loeffler—No. 23.

Hertz—No. 6.

Another shift, and the allotment falls out:

Damrosch—13, 14, 15, 16, 17, 18.

Chadwick—19, 20, 21, 22, 23, 24, 25.

Loeffler—1, 2, 3, 4, 5, 6.

Hertz—7, 8, 9, 10, 11, 12.

Now we might have this preference of the judges:

Damrosch—No. 17.

Chadwick—No. 24.

Loeffler—No. 5.

Hertz—No. 8.

The final division of scores to be examined must read:

Damrosch—19, 20, 21, 22, 23, 24, 25.

Chadwick—1, 2, 3, 4, 5, 6.

Loeffler—7, 8, 9, 10, 11, 12.

Hertz—13, 14, 15, 16, 17, 18.

Preferred numbers, according to the previous arrangement, might be as shown here:

Damrosch—No. 25.

Chadwick—No. 1.

Loeffler—No. 9.

Hertz—No. 13.

After all this examination, we have Nos. 1, 3, 5, 6, 8, 9, 10, 11, 13, 14, 16, 17, 20, 23, 24, 25, in line for the prize. Sixteen eligible, and only nine eliminated. Of course the next logical move is to make another equal division of the operas as before, this time sixteen of them among four judges:

Damrosch—1, 3, 5, 6.

Chadwick—8, 9, 10, 11.

Loeffler—13, 14, 16, 17.

Hertz—20, 23, 24, 25.

Damrosch—8, 9, 10, 11.

Chadwick—13, 14, 16, 17.

Loeffler—20, 23, 24, 25.

Hertz—1, 3, 5, 6.

Damrosch—13, 14, 16, 17.
 Chadwick—20, 23, 24, 25.
 Loeffler—1, 3, 5, 6.
 Hertz—8, 9, 10, 11.

Damrosch—20, 23, 24, 25.
 Chadwick—1, 3, 5, 6.
 Loeffler—8, 9, 10, 11.
 Hertz—13, 14, 16, 17.

Following the system still further, let us imagine some thing quite within the range of possibilities, that in the four groups, the selections of the quartet of judges would result as per this table:

Damrosch—1, 8, 13, 20.
 Chadwick—3, 9, 14, 23.
 Loeffler—5, 10, 16, 24.
 Hertz—6, 11, 17, 25.

What would happen then? There would be a complete deadlock and the sixteen operas would have to be sent around and around and around until perchance one or more of the judges might be obliging enough to end the complication by changing his mind, or until the whole of the \$10,000 will have been eaten up by express charges. However, if each one held to his original choices—and that would seem likely—there is bound to be the spectacle of the sixteen wandering operas, resting never, making a weary circle, traveling perpetually without a goal, like Ahasuerus, the Wandering Jew, and inventor of the earliest known form of perpetual motion.

The Democrats in the heyday of Bryan had their troubles with the 16 to 1 puzzle, but it was as child's play compared with the fiendish intricacy of this newer problem, in which it is impossible to find 1 in 16. What is to be done?

Some persons may suggest that the basic scheme was to allow the four judges to use each his own judgment as regards the original single groups of six, and to select therefrom one opera and discard the other five without submitting them to the rest of the adjudicators. Thus there would be only four operas left early in the proceedings and the choice made simpler in that manner. However, such a plan would mean that no one judge would hear more than nine of the total twenty-five operas, and would have to throw out sixteen operas without ever having seen or heard one solitary note of them. Of course, that scheme could never be permitted by the donors of the \$10,000 prize, nor would the composers consider it a fair test. The question now arises: "What, then, is the exact method by which the judges arrive at a decision?" The musical world of America would like to know and has a right to know.

The most distressing part of the whole affair is brought to light in an interview with the New York Times, which that newspaper says was given out at the Metropolitan Opera House:

"Undoubtedly each composer has the original score from which the copy submitted was made. If the lost package is not soon found, a committee of directors will open the two envelopes containing the names of the composers of the two operas, and thus learning their names will ask them to have made, at the expense of the company, new copies of their scores, which would be submitted to the judges under the same nom de plume as before.

"It could be added that at the suggestion of Mr. Damrosch the opera company several days ago took out a liberal policy of insurance insuring all the manuscripts for the benefit of the owners against the various insurable risks, including the risk of theft while in transit.

"The inscriptions identifying the two missing scores and written on the top of each package of manuscript are: No. 4, Raffaello, and No. 20, Chiaroscuro."

The composers who have concealed their identities under these names should communicate with the Metropolitan Opera Company today.

It was understood distinctly at the outset of the competition and so stated in the set of rules governing the contest, that the utmost secrecy should prevail throughout, and the identity of the composers protected:

All scores must be anonymous, containing a mark of identification corresponding with an identical mark on

a sealed envelope containing the names of the composer and librettist.

If even one of the envelopes is opened, the purpose of the prize donors will be defeated entirely, and suspicion and recrimination must inevitably follow upon the heels of any violation of that sort. The instance of the Paderewski competition, when the judges tampered with the sealed envelopes, is not yet forgotten by those who have a memory for such things. "Raffaello" and "Chiaroscuro" should hasten, in justice to themselves and to their fellow competitors, to have the copies made at once if possible and thus save the judges from a gross breach of etiquette and from the devastating avalanche of ridicule which might descend upon everyone connected with the whole proceeding.

It was predicted in certain quarters over a year ago, that a mix up of some sort surely would follow the first examination of the manuscripts, and the strangely prescient prophets seem to be right.

THE MUSICAL COURIER, of course, has not the remotest idea who committed the theft and looks upon the deed with abhorrence, even while it must smile as it remembers that John Berlioz Hector Rice was not so far from the zone of the burglary at the very time that it was undertaken. We recommend to the judges that they put J. Berlioz H. Rice under searching cross examination and worm the truth out of the heartless scamp.

Reinhold von Warlich's Recital Program.

One of the most important as well as interesting concerts to be given in January will be Reinhold von Warlich's song recital in Mendelssohn Hall on the afternoon of Tuesday, January 10. The Russian basso will, for the first time in New York, sing to the accompaniment of the Paris favorite, Uda Waldrop, who is a native of California. Mr. Von Warlich's program follows:

Liederkreis (words by Eichendorff)	Schumann
In der Ferne.	
Intermezzo.	
Waldegesspräch.	
Die Stille.	
Mondnacht.	
Schöne Fremde.	
Auf Einer Burg.	
In der Fremde.	
Wehmuth.	
Zwielicht.	
Im Walde.	
Frühlingsnacht.	
Early English Songs—	
Since First I Saw Your Face (Seventeenth Century)	Ford
Go to Bed, Sweet Muse (1608)	Robert Jones
Drink to Me Only (Seventeenth Century)	Ben Jonson
Blow, Blow, Thou Winter Wind (Eighteenth Century),	
from Shakespeare's As You Like It	Arne
It Was a Lover and His Lass (Seventeenth Century),	
from Shakespeare's As You Like It	Morley
Scotch and English Ballads—	
The Bonnie Earl o' Moray (traditional old Scotch melody)	
Arr. by Malcolm Lawson	
King Henry, My Son (very old Sussex ballad),	
Arr. by Lucy Broadwood	
Three Ravens (Sixteenth Century)	Arr. by A. Sommerville
Cupid's Garden	Origin unknown
German Ballads—	
Herr Oluf (Herder)	Loewe
Der Wirtin Töchterlein (Uhland)	Loewe
Tom der Reimer (from old Scotch ballad)	Loewe
Erlkönig (Goethe)	Loewe

Montreal Opera Season Closed.

(By Telegraph.)

MONTREAL, December 25, 1910.

To The Musical Courier, New York:

The Montreal Grand Opera Company closed its season in Montreal with Clement and Helene Koelling in "Lakme." At the end of the second act the singers received an ovation; the audience recalled them again and again. All records for enthusiasm in Montreal were broken. The company will now go on a tour.

Charlotte Lund Back in America.

Charlotte Lund, the American soprano, arrived in New York Thursday evening of last week on the steamer George Washington. After spending a few hours in New York the prima donna left for her home in Oswego, where she passed Christmas. After the holidays Miss Lund will begin her concert tour, which is to extend as far West as Iowa. She is to give recitals in New York and Boston, assisted by a prominent pianist. During her stay in Europe this time Miss Lund filled numerous engagements in concert and opera.

TETRAZZINI'S TOUR.

Tetrazzini's tour for the last of this month and January will take the diva to the following cities:

Portland, Ore., December 30.
 Tacoma, Wash., January 3, 1911.
 Spokane, Wash., January 6.
 Victoria, B. C., January 10.
 Vancouver, B. C., January 12.
 Seattle, Wash., January 16.
 San Francisco (return engagement), January 19.
 Pasadena, Cal., January 21.
 Los Angeles, Cal., January 24 and 27.

William C. Carl Wins New Laurels in Buffalo.

By invitation of the City Council of Buffalo, N. Y., William C. Carl, the distinguished organist, gave a recital on the Pan-American organ in that city on the afternoon of December 18. This was Mr. Carl's sixteenth engagement in Buffalo. The following press notices tell of the new laurels which Mr. Carl earned this time:

The organ recital yesterday afternoon in Convention Hall by William C. Carl, of New York, one of the most distinguished organists in the country, was most enjoyable. In spite of the disagreeable weather the attendance was large. The hundreds who attended surely must have gone away feeling that they had spent the afternoon most profitably.

Mr. Carl's program was unique in that it contained several numbers never before heard in Buffalo. The entire program was rendered in masterly style. Mr. Carl displayed wonderful command of the instrument and his spirit was felt through all the numbers. —Buffalo Enquirer, December 19, 1910.

Convention Hall was packed to the doors yesterday afternoon and the large audience enthusiastically received the well known organist, William C. Carl, of New York. —Buffalo Evening Times.

The free organ recital at Convention Hall yesterday afternoon was again a drawing card for an audience attended that packed the large building to its doors in spite of the inclement weather.

William C. Carl, of New York City, a well known organist, presided at the organ and rendered a program containing several selections of his own composition which the audience showed their appreciation of by prolonged hand-clapping, resulting in repeated encores. —Buffalo Courier.

A large and representative audience thronged Convention Hall yesterday afternoon to attend the free organ concert given by William C. Carl, the eminent concert organist and teacher, of New York.

Mr. Carl offered a splendid program of legitimate organ compositions, including some famous old classics and novelties of worth. The Handel organ concerto and the toccata by Bach have been played here before, but these well known compositions were invested with new features that made them appear almost like new works. The effects produced on the organ and the contrasting tone colors were striking features of Mr. Carl's playing.

In all of these he displayed an almost faultless technic and a fine command of the large organ. The audience enjoyed the program and heartily applauded the performer after each number. —Buffalo Commercial.

The noble art of organ playing was given a remarkable exposition yesterday afternoon at Convention Hall when William C. Carl, one of the most distinguished artists, was the organist at the free recital.

A very large audience had assembled, in which were to be seen a considerable number of the musical profession of the city.

Mr. Carl played a program of large variety, four or five of the numbers being novelties.

Mr. Carl has the art of imparting such striking effects and contrasts in his performances that in many cases a totally new impression is obtained even in familiar composition. Full appreciation was given by the audience of the great enjoyment of Mr. Carl's playing of the varied numbers and many recalls followed the performances. —Buffalo Evening News.

Convention Hall held a large audience yesterday afternoon for the free organ recital. William C. Carl, of New York, was the soloist and the potent attraction of his name and reputation showed not only in the size of the attendance, but in the large sprinkling of prominent local organists and musicians present.

As is his custom, Mr. Carl offered a list of musical numbers of worth and of novelty. Five of the ten listed were absolutely new here, and only the Handel and Bach compositions were really familiar numbers. The program deserves to go on record in its entirety.

The Vrethblad "Meditation" was a beautiful bit of writing, and by the player's skillful treatment of stops, its graceful melody stood out against the background of sound like a tone cameo of cleanest cut. The Lemmens "Pastorale" was another fascinating composition, both in its nature and in its performance. No melancholy shepherds these, but sturdy swains whose song rings out in spirited rhythms and merry strains. So beautiful were Mr. Carl's tonal contrasts in this number that the audience tried hard to secure its repetition. After his musicianly playing of the Handel concerto, which closed the first group, Mr. Carl was several times recalled.

The "Shepherds' Christmas Song" by De Lange was another novelty which appealed strongly at first hearing, and its charm was heightened by the exquisite coloring which the player gave it. Indeed, on no former occasion when Mr. Carl has appeared in this city, has he shown a more striking and admirable command of color contrasts than yesterday. It would be difficult to improve upon his original, yet always artistic registration. The Bach toccata was played with the technical mastery which is always characteristic of Mr. Carl's work, and the graceful composition by Silver brought to a close the unusually delightful program. —Buffalo Express.

During Mr. Carl's stay in Buffalo dinners were given in his honor by Helen Humphrey and Wesley Ray Burroughs, the concert organist.

H. H. Wetzler, the New York conductor (at present head of the Riga Opera), led an Imperial Music Society concert at St. Petersburg recently and scored a huge success. The St. Petersburg Herald alluded to him as "a master of the baton," and other journals were no less enthusiastic.

GRAND OPERA IN NEW YORK.

METROPOLITAN OPERA HOUSE.

"Il Trovatore," December 21.

Leonora Rita Fornia
Azucena Maria Claessens
Inez Emma Bornigga
Manrico Leo Slezak
Il Conte di Luna Pasquale Amato
Ferrando Herbert Witherspoon
Duiz Pietro Audisio
Un Zingaro Edoardo Missiano
Conductor, Vittorio Podesti.

Mr. Slezak sang the role of the troubadour once before at the Metropolitan Opera House this season, and also once with the Metropolitan Opera Company in Brooklyn, and last Wednesday night he made no better impression than at the previous performances. Although a man of huge proportions, his Manrico is not heroic, and the voice of the tenor was in poor condition. Amato, as the Count, acted with his usual convincing style, and his singing was new cause for thankfulness. The surprise of the evening was Rita Fornia as Leonora. Madame Fornia replaced Madame Rappold at short notice. She showed in the first act that she was no novice, for she sang brilliantly and altogether gave a splendid portrayal of the Duchess. The dramatic quality of Fornia's voice was particularly impressive in the final scenes. Marie Claessens was an excellent Azucena. She invested the role with spirit and sang the music without exaggeration as is so often the case with contraltos singing the part of the unhappy gypsy mother. Herbert Witherspoon ennobled the part of Ferrando. The remainder of the cast and the conductor, merit no special word, but the chorus sang well. The Russian dancers appeared after the opera in several selections now familiar to this public.

"Lohengrin," December 22.

Heinrich der Vogler Allen Hinkley
Lohengrin Carl Jörn
Elsa von Brabant Berta Morena
Friedrich von Telramund Walter Soomer
Ortrud Florence Wickham
Der Heerrufer des Königs William Hinshaw
Julius Bayer
Vier Brabantische Edle Ludwig Burgstaller
Adolf Fuhrmann
Marcel Reiner
Vier Edelknaben Inga Oerner
Anna Case
Lillia Snelling
Henrietta Wakefield
Conductor, Alfred Hertz.

For the first time this season, the Metropolitan Opera Company was compelled to change the opera scheduled for performance because Toscanini had la grippe. "Tristan and Isolde" had been advertised for Thursday night, but when the unfortunate reports came from the sick room relative to the conductor's condition, the management wisely decided to change the opera and "Lohengrin" was given. This opera had been sung some weeks ago, but last Thursday night witnessed the first appearance this winter of Carl Jörn. Mr. Jörn, however, sang the role of the Knight last year, and last week he measured up to the same excellence. He sang well and acted with dignity and manly fervor. Madame Morena is the ideal Elsa. It would be a good thing for the audiences if other sopranos who sing this part at the Metropolitan would take the position occupied by Madame Morena when she makes her appeal to the King. Usually the Elsas seen at the Metropolitan sing "The Dream" with their backs turned to the audience, but Madame Morena avoided this awkward posture and stood so she could meet the eyes of the monarch and at the same time send her tones out into the auditorium. She sang the lovely number beautifully and in the second act her air sung on the balcony was even lovelier. Miss Wickham's Ortrud was hardly up to Metropolitan standards, but it was stated that she assumed the task at four hours' notice. Under such conditions, it would be unjust to criticize her. Mr. Soomer was a forceful and terrifying Telramund and that is what he should be. After some of the inoffensive Fredericks witnessed at the Metropolitan, it was good to behold one who was traditionally correct. Mr. Hinshaw sang the music of the Herald with tones steady and musical and the two quartets of noblemen and youths were sung in tune, something that does not always happen. Mr. Hertz dragged the tempi and the brasses were unduly noisy, a thing to be looked for when this conductor is at the helm. Mr. Hinkley as the King was truly noble, and he sang with mellow and sonorous tone quality. The audience was very large.

"Aida," December 23.

Il Re Giulio Rossi
Amneris Maria Claessens
Aida Emmy Destinn

Radames Enrico Caruso
Ramfis Adamo Didur
Amonasro Pasquale Amato
Un Messaggiere Pietro Audisio
Una Sacerdotessa Lenora Sparkes
Conductor, Arturo Toscanini.

Verdi's Egyptian opera was presented last Friday evening in the presence of an audience that filled the huge Metropolitan auditorium. Caruso was in superb voice and Radames being one of his best roles he was accorded a series of ovations throughout the evening. Amato appeared as Amonasro in place of Scotti, who was indisposed. As this is one of Amato's strongest impersonations, his magnificent singing and acting left nothing to be desired. In both appearance and voice Mr. Didur invests the priestly character of Ramfis with quiet and impressive dignity. Toscanini conducted with his accustomed verve and magic spontaneity. The stage effects and mountings were fully in keeping with the Metropolitan pictorial and mechanical ideals.

"La Boheme," December 24 (Matinee).

Rodolfo Hermann Jadowker
Schaunard Adamo Didur
Benoit Antonio Pini-Corsi
Mimi Geraldine Farrar
Parpignol Pietro Audisio
Marcello Dinah Gilly
Colline Andrea de Segurula
Alcindoro Antonio Pini-Corsi
Musetta Bella Alten
Sergente Edoardo Missiano
Doganiere Pietro Audisio
Conductor, Podesti.

As this opera has had several presentations this season, there is no need to review the performance given last

TETRAZZINI

CONCERT TOUR:

DECEMBER, 1910—APRIL, 1911

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Saturday afternoon. There was a large audience and the principal singers had the usual recalls.

"Cavalleria Rusticana" and Ballet, December 24.

Santuzza Berta Morena
Lola Marianna Flahaut
Mama Lucia Marie Mattfeld
Turiddu Riccardo Martin
Alfo Pasquale Amato

Madame Morena made her first appearance as the unhappy Santuzza, and both by her singing and her dramatic acting proved that she is one of the strongest artists seen in this role in some years. Mr. Martin repeated his intensely moving portrayal of Turiddu, and Amato once again made the audience thankful that it can listen to his magnificent voice and enjoy his art on the histrionic side. Two ballets by the Russian dancers followed the Mascagni opera.

"Haensel and Gretel," December 26 (Matinee).

Hänsel Marie Mattfeld
Gretel Bella Alten
Die Hexe Albert Reiss
Gertrude Florence Wickham
Sandmännchen Lillia Snelling
Taumännchen Anna Case
Peter Otto Goritz
Conductor, Alfred Hertz.
Followed by Ballet Divertissement.

A great audience assembled to hear Humperdinck's opera, now one of the popular works in the Metropolitan Opera House repertory. The principals in the cast repeated their excellent impersonations, remembered from last season. The composer was in the audience and was called before the curtain to receive the ovation which was expected. The minor parts were exceptionally well sung and the stage pictures as effective as ever. Because of

the continued popularity of "Haensel and Gretel" the management will give another performance of the opera January 6.

"The Girl of the Golden West," December 26.

Minnie Emmy Destinn
Dick Johnson (Ramerrez, the road agent) Enrico Caruso
Jack Rance, Gambler and Sheriff Pasquale Amato
Nick, Bartender at the "Polka" Albert Reiss
Ashby, Wells-Fargo Agent Adamo Didur
Sonora Dinah Gilly
Trin Angelo Bada
Sid Giulio Rossi
Bello Vincenzo Reschiglian
Harry Pietro Audisio
Joe Glenn Hall
Happy Antonio Pini-Corsi
Larkens Bernard Begue
Billy, an Indian Georges Bourgeois
Wowkie, his Squaw Marie Mattfeld
Jake Wallace, a Minstrel Andrea de Segurula
Jose Castro, with Ramerrez's Band Edoardo Missiano
The Pony Express Rider Lamberto Belleri
Men of the Camp and Boys of the Ridge.
Conductor, Arturo Toscanini.

This was the third performance of Puccini's latest opera and the first on a subscription night. The house was crowded to the doors. Shortly before eight o'clock it was reported that more than one thousand persons had been turned away. At that hour the sale of admissions was stopped. Some persons tried to force an entrance illegally and these strenuous ones were promptly dealt with according to law; that is, the police took care of them. The splendid cast once more went through the melodramatic scenes and shared in the triumphs of the night.

Sunday Night Concert at the Metropolitan.

The concert at the Metropolitan Opera House last Sunday evening was a cosmopolitan one. There was Josef Pasternack, the conductor, a Pole; Salvatore Sciarretti, an Italian; Constance Milestone, English; Basil Ruysdael, a Dutch name but a good American; Leon Rothier, Frenchman; Walter Soomer, a real German; Lucy Weidt, an Austrian; Anna Case, a young soprano whom New Jersey will one day be proud to boast of, and last but by no means least, young Kathleen Parlow, the marvelous violinist who was born in Calgary, Canada, hardly twenty years ago. The piano accompaniments were played by one Tyroler, according he may hie from the Tyrol, while a glance at the orchestra would suggest this to be a formidable horde from across the Rhine.

Notwithstanding these heterogenous elements, the audience seemed to enjoy the evening immensely. To especially it may be stated that Kathleen Parlow most profoundly impressed the audience with her exquisite violin playing in the Bruch G minor concerto as well as the "Serenade Melancolique" of Tschaiowsky and the difficult "Rondo des Lutins," by Bazzini. She was compelled to infringe upon the "no encore" rule of these concerts after many recalls.

Basil Ruysdael, a tall young basso, sang in German songs by Loewe, Schubert and Mozart with a charming sonorous and steady voice that went right to the hearts of the listeners. Constance Milestone, who made her first appearance, has a charming presence and possesses a lovely alto which she knows how to use.

Anna Case sang charmingly. This young artist, who only began her career last season from the studio of Augusta Ohrstrom Renard of this city, has made astonishing strides and her future seems assured.

Kirkby-Lunn Wins New Laurels in London.

The cable last week reported that Madame Kirkby Lunn had won new laurels at her annual recital in London (Bechstein Hall) December 20. This was Madame Lunn's last appearance in England before sailing for America to begin an extended concert tour. Madame Lunn's successes in America last year were of a character to leave no doubt as to the warmth of the welcome awaiting her on her return, and the demand for appearances has been such as to indicate that her time will be well filled up to the very close of the season, when she returns to England to fill numerous festival engagements. Among the January appearances already scheduled for the English singer are engagements in New York, Minneapolis, St. Paul, Omaha, Columbia, S. C., Kansas City and St. Louis.

Rehearsals of Women's Philharmonic.

Marguerite Moore, conductor of the orchestra of the Women's Philharmonic Society, wishes to announce that the day of rehearsal has been changed. Hereafter meetings will be held on Tuesday morning at 7 East Fifteenth street. Early application for membership is necessary.

To secure the full success of "Koenigskinder," which means "Royal Children," it might be well to get the Ricordis to publish it, Belasco to stage it, certain critics roundly to abuse it, christen it "Royalties" and get George Maxwell to do the rest.—Masks and Faces.

GRAND OPERA IN BOSTON.

BOSTON OPERA HOUSE.

"Carmen," December 19.

This was the first performance this season of Bizet's favorite opera with the following cast:

Don Jose	Mr. Zenatello
Escamillo	Mr. Rothier
El Dancairo	Mr. Devaux
El Remendado	Mr. Giaccone
Zuniga	Mr. Gantvoort
Morales	Mr. Pulcini
Carmen	Madame Gay
Micaela	Miss Nielsen
Frasquita	Miss Fisher
Mercedes	Miss Roberts

As Madame Gay's Carmen has been thoroughly discussed in these columns in previous seasons there is scant need of dwelling further on her impersonation of the unbridled gypsy. Mr. Zenatello lacked artistic authority. The Escamillo of Mr. Rothier was a distinct disappointment, since a bass voice of even generous range is hardly the fit instrument for such a pronouncedly baritone role. Alice Nielsen, on the other hand, brought an arch freshness, a charmingly coquettish girlishness to bear upon the part of Micaela that lifted it from the nanby-pamby overly sweet creation of dull routine to a real live flesh and blood woman. It is not to be supposed, of course, that Micaela can successfully combat the wiles of the gypsy, but she can be made more than a mere lay figure, and Miss Nielsen carried that out splendidly in all ways; her lovely voice with its fresh girlish timbre becoming a notable adjunct in her impersonation. Mr. Caplet conducted with the imaginative colorful fancy of the born leader, and the general ensemble gained immeasurably through his skilful guidance, while the quintet of the second act was a revelation in the sparkling spontaneity of its performance.

"I Pagliacci," December 22.

The performance of "Pagliacci" with the following cast was only saved from absolute mediocrity by the admirable vocal art of Florencio Constantino and the fine guiding hand of Mr. Moranzoni.

Neida	Madame Melis
Casio	Mr. Constantino
Tonio	Mr. Galeffi
Silvio	Mr. Fornari
Beppe	Mr. Giaccone
First Peasant	Mr. Stroesco
Second Peasant	Mr. Huddy

"La Habanera," December 23.

A second hearing of Laparra's opera with the principal parts in the hands of Miss Dereyne as Pilar, Mr. Blanchart as Ramon, Mr. Lassalle as Pedro and Mr. Mardones as the Father only deepened the gruesome intensity of this music drama, and this despite the fact that the composer's ideas become more clearly apparent with the repetition. As Pilar, Miss Dereyne is ideally cast in the role of the vivacious and sprightly Spanish girl, but as one swallow cannot make a summer so one prominent character cannot make an ideal cast where the rest are woefully lacking. With the exception, therefore, of Mr. Mardones, who makes a telling figure of the minor role of the Father, and Mr. Caplet, who brings all that is artistically possible

out of the score, the production is of a necessity hampered by the inability of Mr. Blanchart to give an adequate portrayal of the chief role of the cast.

"Mefistofele," December 24 (Matinee).

With Mr. Mardones in the role he created so successfully last season, Mr. Constantino as Faust, and Alice Nielsen as the dainty and charming Marguerite, Boito's opera had an unusually fine presentment, in which the following cast aided very effectively:

Faust	Mr. Constantino
Mefistofele	Mr. Mardones
Nero	Mr. Stroesco
Wagner	Mr. Stroesco
Marguerite	Miss Nielsen
Elena	Miss Dereyne
Pantalis	Miss Schwartz
Marta	Miss Leveroni

While there are undoubtedly many scenes of great lyric charm and beauty in "Mefistofele," still it remains the stupendous production almost wholly because of its impressive scenic grandeur rather than aught else. With all this, however, it has many grateful moments for the artists, in which the voice and art of a Constantino may find much to revel in, as may also his Satanic Majesty whom Mr. Mardones represents in all his vocal grandeur. Miss Nielsen, too, an ideal Marguerite physically and vocally, needs more than a cursory word of mention, since the artistic growth noted in her histrionic conception over that of last season and her wondrously lovely voice made one of the distinctively potent factors in the successful work of the afternoon. The audience recognized this also and recalled her five times after the close of the prison scene. Miss Dereyne gave an effective portrayal of Elena and Mr. Moranzoni led his orchestra with due artistic regard for the general ensemble.

"Otello," December 24 (Evening).

A repetition of Verdi's opera with the following cast and Mr. Conti conductor brought as newcomers the Desdemona of Madame Savage in lieu of Madame Melis, who was indisposed:

Otello	Mr. Zenatello
Iago	Mr. Blanchart
Cassio	Mr. Giaccone
Roderigo	Mr. Stroesco
Lodovico	Mr. Perini
Montano	Mr. Pulcini
A Herald	Mr. Huddy
Desdemona	Madame Savage
Emilia	Madame Claessens

GERTRUDE F. COWEN.

Witherspoon in "Parsifal" at the Metropolitan.

Herbert Witherspoon, the basso, is one of the Americans in the Metropolitan Opera Company who has become a prime favorite of the subscribers, and he is likewise immensely popular with the thousands of music lovers who crowd the auditorium at the first performances. The appended press notices refer to Witherspoon's singing and impersonation of Gurnemanz in the performance of "Parsifal" last month:

There was but one important new feature in this representation, the first appearance of Herbert Witherspoon as Gurnemanz. It was an important and significant step in the progress of this American

singer, who has made steady progress in the art of the lyric drama since he joined the forces of the Metropolitan Opera House. Mr. Witherspoon's Gurnemanz was admirable in almost all respects, and in more than a few it was the best that has been heard since "Parsifal" was first produced here. He makes it a living and vital figure. His Gurnemanz has a sense of the importance of his office in the brotherhood of the Grail, but he is not oppressed by it and he is not crushed out of the semblance of humanity by it. He is endowed not only with dignity and seriousness, but also with a touch of the saving humor, a touch of the human temper that Wagner put into the character. Mr. Witherspoon sang the part really well, with vocal art, with truth of declamatory expression, and with a German diction that made the words he uttered intelligible.—New York Times, November 25, 1910.

Mr. Witherspoon sang Gurnemanz for the first time and was genuinely interesting. His Gurnemanz was very human and full of feeling and he delivered the text with much clearness.—New York Sun.

A large share of credit for the excellent treatment the first act of "Parsifal" received yesterday afternoon was due to Herbert Witherspoon, the American basso, who, singing Gurnemanz for the first time in his life, proved to be far more satisfactory in that part than either of his predecessors. So interesting did Witherspoon make the long recital of the old knight that one wished Hertz had restored the nineteen pages cut from the score for the sake of persons who did not know how absorbing this part of the opera is when properly sung.

Every word the American singer uttered was clear and intelligible, and never to the detriment of his smooth and admirably sustained singing. Witherspoon's diction alone could serve as an object lesson for many a German singer.—New York Press.

Mr. Witherspoon made his first essay yesterday of Gurnemanz, disclosing an admirable voice, and more than praiseworthy diction in his performance of a trying task. His voice has such excellent carrying quality.—New York Tribune.

The first appearance of Herbert Witherspoon as Gurnemanz, for whom a decided success must be recorded, being the principal variation.

Witherspoon made Gurnemanz a sympathetic human being and not the dry, boring fossil he often appears, sang with admirable, lucid diction and smooth resonant tone, and was a decided addition to the cast.—New York World.

Herbert Witherspoon, for the first time, sang the voluminous music of Gurnemanz with both tone and taste.—New York American.

Mr. Witherspoon, who last year was the Titirel, sang Gurnemanz with fine dignity and sonorous tones.—New York Herald.

Herbert Witherspoon played lengthy and explanatory Gurnemanz. He manipulated that elder's long scenes with a skill and a dignity his preceding assignments have scarcely given him the opportunity to display. In voice he was clear and ringing, in enunciation lucid and correct. In all he added materially to the increasing stature of his operatic reputation.—New York Telegraph.

In Mr. Witherspoon the management has found a new Gurnemanz of great value. He did not exhaust the possibilities of his role in the first act, for those who heard Scaria in it, but in the last act he suggested, both in voice and action, that favorite of Wagner.—New York Evening Post.

The American Herbert Witherspoon was the most promising Gurnemanz in seven seasons.—New York Evening Sun.

Mr. Witherspoon won praise for essaying the role of Gurnemanz.—New York Evening Globe.

Herbert Witherspoon made his first appearance as Gurnemanz, gaining new laurels by his dignified and sonorous interpretation of this Knight of the Grail.—New York Evening Telegram.

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"Tosca," December 19.

From the Boston Opera Company came a new Tosca in the person of Carmen Melis. The audience, which greeted the newcomer, was small and at no time during the dreary performance was any mark of enthusiasm manifested toward the Hub importation.

John McCormack as Cavaradossi was heard to good advantage, and Sammarco's Scarpia was excellent. The smaller parts were in capable hands and, though the chorus showed its back to the "Pope" in the first act, the stage management was efficient and the orchestra under Parelli somnolent.

"Tales of Hoffmann," December 20.

Charles Dalmores, Maurice Renaud, Francesco Daddi and Lillian Grenville appeared again in Offenbach's fantastic opera. Marcel Charlier conducted.

"Pelleas and Melisande," December 21.

Mary Garden and Edmond Warnery appeared in the title role and repeated the excellent reading of Debussy's lyric drama. Cleofonte Campanini conducted.

"The Huguenots," December 22.

"The Huguenots" attracted a good sized audience to the Auditorium. Madame Galski, the guest and star of the evening, sang and acted the part of Valentine superbly and won her usual success. One wonders why "The Huguenots" score was given such a dispirited reading by the orchestra. Even if this opera is passé there is no reason why the chorus should show such apathy as was manifested throughout the performance. The opera was mutilated, badly staged and proved to be the worst presentation of the Chicago Grand Opera Company. Zerola was an excellent Raoul. The tenor was in good voice and received several ovations during the evening. The Marcel of Arimondi was praiseworthy in every respect and the same may be said of Alice Zeppilli, who made a beautiful portrayal of Marguerite and sang with charm. The balance of the cast was as the performance itself, uneven. Mabel Riegelman, a protégée of Madame Galski, heard previously in "Aida" as the priestess, appeared as the Page Urbain, and though her voice is beautiful and well trained, possibly through nervousness she deviated considerably from the pitch. Sammarco did not impress as favorably as in other parts entrusted to him. Vocally he was not at his best and histrionically it seemed as though Mr. Sammarco should know better than to appear in a riding suit in the second act before the Queen of France. This is a mere detail, but one that a finished artist should not overlook. Gustave Huberdeau, the French basso, sang in French, though the opera was announced in Italian and all the other members of the company sang in that language.

"Rigoletto" (Matinee), December 24.

Lydia Lipkowska, the beautiful and popular Boston soprano, appeared as Gilda. The balance of the cast was the same that appeared in a previous performance with the exception of Sammarco, who replaced Renaud in the title role.

"Aida," December 24.

Jeanne Korolewicz, who will sing in Boston Monday evening in "Il Trovatore," was the Aida and Zerola the Rhadames.

Opera Notes.

The second performance of the Chicago Grand Opera Company in Milwaukee took place last Friday evening, December 23, before a large and enthusiastic audience. "Thais" was the bill and it was cast with the same artists who appeared in Chicago, Mary Garden and Charles Dalmores winning the success of the evening. Cleofonte Campanini conducted.

An interesting story is told of Charles Dalmores' decision to study Lohengrin, the role that he will sing at the Auditorium Theater next Saturday afternoon. He was in Berlin studying Italian opera under Franz Emerich, when the latter happened to tell him that a good Lohengrin might have a showing at the forthcoming festival at Bayreuth. The idea of singing Lohengrin in the home city of Wagner fired the imagination of the young tenor, and he immediately began studying German and Lohengrin. It was early in the summer of 1908 when Dalmores went to Bayreuth. Madame Cosima Wagner happened to see the tenor crossing the street, and was so impressed with his appearance that she remarked: "There is the type of man that we need for Lohengrin." Soon after this Dalmores met Madame Wagner and her son, Siegfried. He made such a favorable impression that he was engaged to sing the role of Lohengrin, and the German critics paid him a warm tribute. This past summer Dalmores went to Berlin and there repeated his operatic triumph in "Lohengrin."

Christmas Day was not exactly a holiday for the critics

in Chicago, as the Chicago Grand Opera Company gave its weekly Sunday afternoon concert. The main feature of the program was the appearance of Francis Macmillen, the eminent American violinist, who made his bow with the Chicago Opera organization in Saint-Saëns' violin concerto in B minor with orchestral accompaniment under the direction of Leopold Kramer, concertmeister of the opera company, who, on this occasion, had his first opportunity to demonstrate his worth as an orchestral leader. The concerto afforded many opportunities for Mr. Macmillen's wonderful technic and his performance was remarkable in every respect. His tone is sweet and pleasing and he brought out all the beauties of the composition. The orchestra gave able support to the young virtuoso. Mario Guardabassi was the next soloist and was heard in the aria "O Paradiso" from "L'Africaine." Mr. Guardabassi

most favorable every available seat was taken. Elman played superbly. The familiar concerto of Mendelssohn was made the medium for the display of beauty of tone and an individuality of expression such as are rarely heard. Brilliance and musical instinct of the highest order distinguished Elman's playing, and the audience was not slow in showing its appreciation.—London Post.

Mischa Elman, admittedly one of the greatest violinists of the day, was heard at the Queen's Hall yesterday afternoon, where his playing again was shown in all the elements of its popularity and was not only perfect from a technical point of view, but was intensely human and sympathetic. The program was excellent from a popular and from a musician's point of view. With so splendid an artist to play the music perfect performances were absolutely assured.—London Globe.

An extremely cordial welcome was bestowed upon Mischa Elman at Queen's Hall last night, when the accomplished young artist made a successful reappearance in London. In the matter of technic there are few artists who can claim equality with him and fewer still in the matter of artistic achievement. Once again, last evening, he revealed possession of the higher interpretative faculties, while his executive equipment easily satisfied all demands.—London Daily Telegraph.

At Queen's Hall last night Mischa Elman made a reappearance and proved unquestionably that his playing has lost none of its charm. It was evident by his performances that his hand had not lost its cunning nor had his marvelous technic diminished. His cantabile is as persuasive as ever in its lyrical sweetness, while in bravura few have his accurate, clean execution.—London Standard.

Mischa Elman's striking gifts have rarely been displayed more effectively than they were in the recital he gave at the Queen's Hall last night. It was indeed fortunate that this young violinist should have been in his best form, since, for the two chief features of his program he had Lalo's "Symphonie Espagnole" and Tartini's "Devil's Trill" sonata. The sonata he gave with remarkable breadth and with richness of tone that never faltered in the exacting demands of the cadenza.—London Daily News.

Elman played with wonderful technical finish and beauty of tone. London Daily Chronicle.

Making his reappearance as a mature virtuoso he played with superb technic and was given a most cordial reception by the large audience.—London Daily Mail.

Florence Hinkle in Michigan and Wisconsin.

Florence Hinkle, the charming young soprano, won unusual encomiums on all sides during her long Western trip. Among press praises the following are culled:

Florence Hinkle, soprano, has a voice of wonderful range, purity of tone, and has it under constant control. Her rendition of the prayer from "La Tosca" (Puccini) showed the excellent qualities in her voice to advantage.—Appleton, Wis., Post.

Miss Hinkle has a pure voice of great flexibility, and her high tones are especially clear. Her song, "In the Time of Roses," was especially well rendered, and earned for her an enthusiastic greeting from the audience. Her work in the trio from "Faust" was likewise very commendable.—Madison, Wis., Journal.

Miss Hinkle was never heard to better advantage. She possesses a lyric voice of rare quality and range. "In the Time of Roses" was exquisitely rendered. She was many times encored.—Mt. Pleasant, Mich., Courier.

To Humperdinck.

A Humperdinck by any other name
Would sound as sweet,—so Shakespeare might have said
Had he been here this eulogy to frame,
And help us shape this laurel for the head
Of Humperdinck.

And Humperdinck has not Apollo's face,
Nor is he limbed like Hercules or Mars;
But in his soul Jove hid the winning grace,
And gave him wings to soar among the stars,—
This Humperdinck.

For Humperdinck is lord of all the elves
That dance beside the haunted forest streams,
And at his bidding come and show themselves
To little children in their happy dreams,—
King Humperdinck.

When Humperdinck goes rambling in the wood
He finds the fairies nodding in the trees;
It seems as if the bushes understood
No secrets could be hid from eyes like these
Of Humperdinck.

When Humperdinck goes home to wield his pen
He drops some wizard's magic in his ink,—
It is so redolent of mossy glen
Where tiger lilies nod and violets sink
For Humperdinck.

And Humperdinck can touch the oldest heart
Of man and matron, though a little sere,
And with his sweet persuasive, potent art
Recall the joys of many a vanished year.
Ah, Humperdinck!

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is unable to sing this aria, due to the limitation of his voice. Eleonora de Cisneros, who was on the program, for some unknown reason did not appear, her place being filled by Marguerita Sylva, who sang an aria from "Manon." John McCormack sang Liza Lehmann's "Moon of My Delight." The trio from "Faust" concluded the program.

Sunday evening the dress rehearsal of "The Girl of the Golden West" took place.

RENE DEVRIES.

Elman Returns to America.

Mischa Elman, the noted violinist, is in this country again, having arrived from Europe on December 18, and will spend the holidays in New York before starting his third tour of this land, to be one of the most pretentious ever undertaken by a violinist. Evidences to the effect that Elman has enlarged his already wondrous tone, expanded his art and increased his marvelous execution are forthcoming from the following criticisms of the London press, which chronicle the triumphs of this young artist at his latest appearances in the British metropolis:

The opportunity afforded the patrons of the Royal Albert Hall Sunday afternoon concerts yesterday of hearing Mischa Elman was not to be missed, and though climatic conditions were not of the

GRAND OPERA IN MONTREAL.

MONTREAL, December 23, 1910.

Alice Nielsen in her second appearance in "Madama Butterfly" Friday, December 16, again covered herself with glory and interpreted the part with poignancy and histrionic ability. Her voice sounded beautiful. She displayed an excellent legato and perfect intonation, and fully deserved the tremendous applause which she received after each act. Miss Barnolt and Mr. Allan both distinguished themselves most satisfactorily. The chorus and orchestra left nothing to be desired. A large audience was present.

The concert on Saturday afternoon, December 17, included the following selections: Overture, "Iphigenie" (Glück); two violin solos (Wieniawski and Laub); Dream pantomime, from "Hänsel and Gretel" (Humperdinck); gavotte (Lully); three songs (Grant); prelude to fourth act, "Traviata"; nocturno, "Midsummer Night's Dream"; Hungarian fantasia for piano and orchestra (Liszt); "Osanna" (Granier); marche et cortège, "Reine de Saba" (Gounod). Louis Deru and Hugh Allan were the vocal soloists; H. Ortori and P. Augieras were the instrumentalists. The songs by Mrs. Grant, a local composer, revealed fine musicianship and very charming bits of melodic invention, as well as originality. Mrs. Grant was fortunate in having a vocalist like Mr. Allan to inter-

pre-pret her songs, in which he scored a big success, being called out three times, and was compelled to give an encore. Mr. Deru sang well and had to give an encore. Mr. Ortori, the violinist, on the very same spot where Kathleen Parlow created a sensation, fell below zero. The pianist, however, is a player of marked ability. He played with fine musical tone, splendid technical facility and temperament, being called out several times. The selections by the orchestra were, as usual, most enjoyable.

Edmond Clément was the magnet, drawing the largest audience of the season on Saturday evening, standing room only being obtainable. It was his second appearance as Don Jose in "Carmen." Clément's triumph on this occasion was stupendous. There must have been at least twenty curtain raisers. The only new member in the cast was Zara, who essayed the role of Escamillo. He has a fine baritone voice, and sings well, but the part is too low for him. The rest of the cast was the same as in the last production and each individual did splendid work. The performance as a whole was one of the best given in this city.

"La Traviata" was chosen for Monday evening, December 19, with the following cast:

Violetta	Lydia Lipkowska
Flora	Christine Heliane
Annina	Mlle. Soucy
Alfred Germont	Ugo Colombini
Germont, his father	M. Zara
Gaston de Letorieres	Mario Marti
Baron Donphal	Mario Marti
Marquis d'Origny	Natale Cervi
Dr. Grenvil	M. Corenti

Madame Lipkowska is the possessor of a soprano voice of extreme purity and suavity; in fact a songbird of the

rarest kind. In the famous aria "A fors e lui" she conquered the technical obstacles with amazing ease, and it was indeed a most brilliant and exquisite example of vocalization. Dramatically, too, she was magnificent, and she scored a triumph. Miss Heliane sang her small part delightfully. Mr. Zara's delivery of "Di Provenza" was not bad, but far from satisfactory. The stage was beautifully mounted, and it was just as enjoyable to the eye as it was to the ear, while the orchestra left nothing to be desired. There was hardly a vacant seat in the house, and the audience was an unusually fashionable one.

"Carmen" was repeated on Tuesday with partly a different cast:

Don Jose	Edmond Clément
Escamillo	M. Zara
Remandado	Mario Marti
Morales	Jean Ducasse
Le Dancaire	David Magnanette
Zuniga	Henri Varillat
Carmen	Esther Ferrabini
Micaela	Christine Heliane
Frasquita	Alice Michot
Mercedes	Mlle. Riverie

Madame Ferrabini's Carmen was, as usual, splendid. Clément, however, each time he appears as Don Jose, gives something new, but always artistic, dignified and traditional. His performance throughout, vocally and histrionically, was superb, and he received the usual curtain raisers after each act. Miss Heliane, who appeared for the first time in this opera, distinguished herself most satisfactorily. Her singing of the aria in the third act was most artistic. She is always true to the pitch, and her tone production smooth and commendable. Mr. Varillat made a capital Zuniga. He has an excellent stage presence, and with any part he undertakes he wins honors, chiefly on account of being of French parentage. His diction is admirable, although an American born, hailing from New Orleans. Miss Michot likewise scored a splendid success with a small part; her readings are always marked with breadth and authority. Chorus and orchestra did good work.

"Madama Butterfly" was repeated on Wednesday, December 21, with the same cast as previously. The performance as a whole was well balanced and was enjoyed by a very large audience. After the performance a hymn in memory to Rossini (words by Guglielmo Ferrero) was performed with the entire personnel for the first time in this city.

Edmond Clément again drew a great house last night to witness the last performance of "Carmen" this season. He held the audience spellbound from beginning to end. The cast was the same as on Tuesday night, and the performance was of unusual excellence.

Tonight the second act from "The Tales of Hoffmann" and "I Pagliacci."

Tomorrow night the last performance of the season will be a gala one, the entire personnel to appear in different acts of the operas "L'Amico Fritz," "Manon" and "Lakmé."

Montreal Opera Notes.

Colonel Meighen will be the guest of honor at a luncheon at the Mount Royal Club (the most fashionable club in the city), to be given tomorrow afternoon by a number of his friends in appreciation of his efforts in connection with the season of grand opera now drawing to an end. Madame Ferrabini was entertained at tea by his excellency Earl Grey and Lady Grey on Saturday last. Mr. Clément was given a dinner at the Club St. Denis on Wednesday evening last.

Clara de Rigaud, the Excellent Vocal Teacher.

Clara de Rigaud, the vocal teacher, whose New York studios are bringing forth splendid results, has been endorsed by many personages on both sides of the Atlantic. Singers, as well as students and managers, also musical conductors who have heard the De Rigaud pupils for the first time, have endorsed her system of voice training, which partakes of the principles of bel canto. The following three endorsements are culled from an artistic booklet which is sent out on application:

It is not enough to say of Madame de Rigaud that she is an excellent teacher, she is absolutely infallible in judging voices as well as in training them. She corrects all kinds of voice faults almost instantaneously—incredible as this may seem.

I studied with the greatest voice specialists in Europe, yet until knowing Madame de Rigaud and watching her lessons, I never would have believed such beautiful and speedy results possible, and that a teacher could in such simple and comprehensible terms explain the complicated vocal organism and compel the pupil to take the right tone position.

In the first two weeks I learned more through her scientific principles than in eight years from other masters of singing. She cured my voice entirely from a bad tremolo and a throaty chest register in about two months.

SANTA MARELLI,
Prima Donna Italian Grand Opera Company,
Hotel Astor, New York, July 20, 1910.

I am glad to give my opinion of Clara de Rigaud's teaching, for I have nothing but highest praise of her method. Her success in

placing voices, if nothing else, would entitle her to great prominence as a teacher. I have applied her principles to my own pupils and in not one case have I failed to see marked improvement in beauty of tone and ease of production.

MABEL AMELIA GUILLE,
New Rochelle, N. Y., September 14, 1910.
40 Church Street.

In writing of Madame de Rigaud, I feel that I cannot praise her too highly or thank her enough for what she has done for me. My voice was ruined by one well known teacher and I was unable to sing for one entire year. I went to Madame de Rigaud feeling skeptical after my dreadful experiences, but very soon I was singing again and better than ever.

Her method of placing and forming the tone so perfectly that the vocal chords and larynx are immediately relieved of all pressure, is most wonderful. I am delighted and happy to have made all this progress in such a very short time.

ROSAMONDE E. CHETHAM,
New York, September 22, 1910.
210 West Seventy-eighth Street.

The de Rigaud studios are in the Metropolitan Opera House Building and in the Linlaugh on Broadway between One Hundred and One Hundred and First streets.

Louise Barnolt with the Montreal Opera Company.

The subscribers to the Montreal grand-opera season heard "Hoffmann's Tales" for the first time on November 29, and one of the successful portrayals of the fascinating opera comique was the Nicklausse of Louise Barnolt. Miss Barnolt showed by her singing and acting in this



LOUISE BARNOLT AS NICKLAUSSE IN "TALES OF HOFFMANN."

leading contralto role that she is one of the best equipped members of the company. The following lines are from one of the leading English and one of the leading French papers of the Canadian metropolis:

The barcarole in "Les Contes d'Hoffmann" was delightfully sung by Louise Barnolt.—Montreal Daily Star, November 30, 1910.

Miss Barnolt sang artistically and will be appreciated more and more.—(Translation) La Patrie, November 30, 1910.

Klibanski Studio at American Institute.

Sergei Klibanski, the Russian baritone and former leading teacher of voice at the Stern Conservatory, Berlin, Germany, is making many friends in New York. Speaking several languages fluently, among them German, English, French, Russian and Italian, he is cosmopolitan, a traveled man of the world, and consequently his American pupils feel perfectly at home with him. His classes at the American Institute of Applied Music (Kate S. Chitenden, dean) are well filled. A prominent authority of this institution said: "Klibanski's time will be entirely filled next year." From this it may be understood that his pupils like him, a great factor in any teacher's future. Voice production, operatic repertory and German lieder are his specialties. A fine singer himself, he is able to exemplify through his own singing.

Riesensfeld Pupil Plays at Orange.

On Wednesday, December 21, Rosalee Miller, a talented pupil of Hugo Riesensfeld, late concert master of the Manhattan Opera House, was the soloist at the concert of the Haydn Club of Orange, N. J. Among the pieces played by Miss Miller was the Vieuxtemps "Ballade et Polonaise" with which she achieved enormous success.

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FRANCIS



New York, December 27, 1910.

Arthur Claassen is best known, no doubt, as conductor of the Liederkrantz of New York and the Arion Society of Brooklyn, organizations which reflect highest credit on German male chorus singing. It is time his reputation as singing master became widespread, for the singing of a dozen vocal pupils at a concert given at Hotel Astor, December 19 warrants this. Such thorough preparation and general effectiveness are rare in a pupils' concert; every singer knew her music, her text, just what she wanted to do—then did it. Particularizing; Henrietta A. Arnold sang with pure enunciation and dignity "Fear Not Ye, O Israel." Elsa Meht has a rich voice. Grace Arlene Hitchcock is a promising young girl. Elsa Riefflin's animated features gave expression to both her songs. Elsa Staiger's neat way of singing and her high C's in the "Chanson Provencale" won applause. Mrs. William C. Provost, magnificent of appearance, sings with professional style; she suggests unlimited possibilities for future development and appearances. Gertrude London has temperament. Maliz Wagner has style and brilliant high notes, including a C sharp of unexpected clearness. Eleanor Funk, contralto, sang with expression and excellent effect. Kathryn M. Staats has musical spirit, and Lillian Funk finish of style; her high C in Claassen's song "Blandula Unda" was a surprise. Ella Prentiss has especially beautiful high tones, evident in the aria from "Tosca." Twenty-one songs made up the program, and an audience which filled the handsome ballroom listened and applauded with enthusiastic appreciation. This was well deserved, for these Claassen pupils sang with most enjoyable spirit. Charles G. Spross played accompaniments, and afterward there was an informal reception and dance.

Frank Seymour Hastings, founder and president of the Singers' Club, must have been proud on December 21, on the occasion of the first concert of this, the eighth season, for the forty young men, and the thousand listeners in the grand ballroom of the Waldorf-Astoria Hotel shared in a program of very pleasing performance. Hastings' own "A Toast to Song" was sung adjacent to the stage at the outset, and later his "The Miller's Song" found place on the program, both sung *con amore*, with spirit and resonance. "A Summer Morning" by Von Othegeven is a difficult thing, but the men stayed on the key throughout; everything sung, excepting Handel's "Largo," was unaccompanied. The "Largo" had Mr. Hastings' assistance at the organ. So what with that gentleman's two compositions, his organ accompaniment, his voice as a first bass, and his presidency of the club, it is evident he is indispensable. Franklin Riker, tenor, with Mrs. Riker at the piano, was a feature of the concert, singing "Romance," Debussy; "Zueignung," Strauss; and "To You, Dear Heart," Class, these three songs in as many different languages with consummate ease of delivery, combined with clear enunciation and warmth. His half voice, his high A and personality quite won the audience, so he had to sing an encore "In a Garden," Mrs. Riker contributing graceful, efficient piano accompaniments. Mr. Hemstreet sang a Massenet aria and encore number. Following are the officers of the club:

President Frank S. Hastings
Vice-president Claude Reed
Secretary Charles A. Bruce
Treasurer Ernest H. Peabody
Librarian William H. Willis
Conductor Charles L. Safford

Ada Samuels, contralto, gave a song recital in Chamber Music Hall December 20, assisted by Amy Fay, pianist, and Aage Fredericks, violinist; Josephine Bates and Florence H. Pratt, accompanists. Miss Samuels has a voice of great promise, and studied formerly with Madame Capiani. Miss Fay is furthering her musical career.

Frank J. Benedict gave the fourth of his informal lecture-recitals on "The Songs of the Great Masters" in his studio, Carnegie Hall, December 19. The subject was "Songs of Richard Strauss." In his brief talk Mr. Benedict laid special stress upon the refinement and sheer

beauty of these vocal compositions, as contrasted with the more realistic style found in the composer's later orchestral works. This purely lyric note was particularly well illustrated by the singer in "Traum Durch die Dämmerung," though the robust quality of the voice found richer opportunity for expression in the more dramatic "O Warst Du Mein" and "Allerseelen."

A program of vocal and piano pieces by Hallett Gilberté was given at the Claude Warford studio, December 20, the participants, Julia Hume, soprano; Grace Ewing, contralto; Edward Brigham, bass; the Kahn trio, Edmund Breese, reader, Mr. Warford's illness preventing his participation. Miss Hume's finished singing was much enjoyed, especially the brilliant waltz song, with her trills and runs; this was smoothly done, ending with a clear and sustained high E. The Kahn Trio played well. Mr. Brigham sang the dramatic "Love Lost" with effect. Mr. Breese gave "The Uncle," holding his hearers' attention, and Miss Ewing deserves credit for her singing of three songs. A nocturne and barcarolle were played by the composer with that grace and poetic touch associated with his piano playing. These fourteen compositions are melodious, perfect in form, and appeal to the heart, which may be said to comprise the features of all of the Gilberté works.

Francis Motley appeared at the Public Good Society, Hotel Astor, December 16, in Mozart's "Cosi Fan Tutte," singing Guglielmo. That part of the public which thinks of Mr. Motley as soloist at St. Patrick's Cathedral, and as an oratorio and concert singer, has no idea of his effective singing and acting in opera. Sunday evening last he sang the bass solos in "The Messiah" at Prospect Avenue M. E. Church, the Bronx.

At the Ethical Culture School Christmas Festival a "Deutsche Weihnachtsfeier," with everything sung and spoken in German, made up an interesting program, the musical portion as usual under the direction of Peter W. Dykema. The school orchestra of a dozen players played the march from "Meistersinger," and the introduction and choral portion (accompanying the high school voices) of Beethoven's ninth symphony. A junior orchestra of ten young players included Bessie Riesberg, concertmaster; Erna Adler and Leo Mirsky, violinists, forming the backbone of a "Kindersinfonie." "Holy Night" and "Tannenbaum" were sung, of course, and the entire affair reflected much credit on pupils and Mr. Dykema, who had rehearsed everything thoroughly.

Mrs. Benjamin Chase, soprano, who held leading positions in St. Louis churches, and comes recommended by Ernest R. Kroeger, Charles Galloway and others, on short notice sang the two Christmas Day services at Central Baptist Church, greatly pleasing the congregations. Her voice is high, clear, true, and she sings with authority. Others associated in the music were the Von Ende Violin Choir (a dozen violins), Samuel Ollstein, solo violinist; J. Frank Rice, conductor; S. Klotzkin, chimes; the choir, all under the direction of F. W. Riesberg, organist.

Joseph P. Donnelly has trained the large Sabbath School of Knox Memorial Chapel (Collegiate Church) to sing with fine unity and enthusiasm. As head of the music department of DeWitt Clinton High School he has developed an orchestra of youths there which plays efficiently; united these two musical forces gave a Christmas program of fine features, piano and organ filling out the ensemble.

Elizabeth K. Patterson announces a studio musicale in honor of Ernest R. Kroeger and Mrs. Kroeger, of St. Louis, Monday, January 2, 4 to 6 p. m. Mr. Kroeger will play a number of his own compositions, and others assisting will be B. Margaret Hoberg, composer and pianist, and Miss Patterson, soprano.

The second private concert of the Manuscript Society of New York will take place Thursday evening, January 5. The entire program will consist of works by Ernest R. Kroeger, of St. Louis, performed by the composer-pianist; Maurice Nitke, violinist; Hans Kronold, cellist; Mary Jordan, contralto; Laura Sedgwick Collins, reader.

Alvah Glover Salmon, the pianist, will give lecture-recitals in the following cities during the month of January: Hudson, N. Y.; Newburgh, N. Y.; Vassar College, N. Y.; Bordentown, N. J.; Boston, Mass., and will also make a short Southern trip.

Paul Morenzo at Educational Alliance.

Paul Morenzo, the young tenor, sang with much success last Sunday evening at the concert of the Educational Alliance. A very enthusiastic audience applauded the singer.

Hans Ellenson Arrives in New York.

The remarkable German tenor, Hans Ellenson, who is to be with the Royal Opera in Berlin next season, has arrived in New York, and will shortly make his appearance in concert. Mr. Ellenson was "discovered" in Stuttgart, Germany, where he had been employed as a chimney sweep. It was while engaged in his work that his powerful and musical voice attracted notice. He studied, and now he sings the leading tenor roles in the Wagnerian operas and music dramas, as well as the roles in the standard operas of other composers.

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CAROLINA WHITE.

SOPRANO WITH THE CHICAGO GRAND OPERA COMPANY.

Carolina White, the soprano, who is one of the most strikingly handsome young singers of the Chicago Grand Opera Company, was born in Boston. For her own satisfaction, more than anything else, she began the study of vocal music when a girl. About three years ago an Italian singing teacher heard her, and so impressed was he with Miss White's work that he urged her to go abroad and study for opera. In less than a week the young lady had decided to follow his advice, packed her trunks and departed for Italy.

Miss White went to Naples and for six months studied vocal work with Maestro Sebastiani. It was at Naples that she met Paul Longone, assistant director of the San Carlos Opera Company there. The friendship eventually ripened into love, and just prior to returning

to America this last time Miss White became the bride of Mr. Longone.

The young soprano's debut was made at Naples in "Aida" in 1908. She scored an immediate success, and soon afterward appeared in "Cavalleria Rusticana" and "Mefistofele." She then returned to America for rest and further study, and spent six months in Boston. Last year she went abroad again and began her season at Genoa in "Aida." She then went to Venice and there sang the leading soprano parts in "Iris," "Manon" and "Herodiade."

Last summer was spent at Lucerne, where Miss White sang in Mascagni's opera "Iris." Among her principal roles with the Chicago Grand Opera Company are Santuzza, Aida, Tosca, Mimi, Butterfly and Manon.

Scharwenka Warmly Greeted in Indianapolis.

Xaver Scharwenka, the celebrated composer-pianist, is giving serious musicians great delight in America this season. Professor Scharwenka gave a recital in Indianapolis, Ind., earlier in the month and the results were about the same as reported from other cities. The gifted artist was warmly received. His own compositions were applauded with enthusiasm. The following review is from the Indianapolis News of December 6:

The third of the series of concerts by the People's Concert Association was given last evening and it was out of the ordinary in

warded with loud applause. Mr. Scharwenka's own compositions were preceded by a Chopin fantasy, a "Ricordanza" and the "Mephisto Waltz," by Liszt, and the "Appassionata" sonata of Beethoven.

Each number was given with the same skill and carefulness in evidence throughout the program. As a recital it had a special value for students, for it was the scholarly reading of notable musical literature.

The accompanying picture of Mr. Scharwenka was taken by Johannes Miersch, prominent in the musical world of the Middle West. Mr. Miersch is one of the leading violinists and teachers of his instrument, and he is well qualified to speak for musical performances generally. In a note to a New York friend Mr. Miersch stated that the Scharwenka evening in Indianapolis was one of the most brilliant that is recalled by musicians residing there. Along with his musical accomplishments Mr. Miersch is a skillful (amateur) photographer.

SOUSA'S WORLD TOUR.

It is a fact which should fill all Americans with pride that last Saturday John Philip Sousa and his incomparable band sailed for Europe aboard the Baltic and will open their around the world tour at London on January 2 with a gala concert in Queen's Hall.

John Philip Sousa's name and fame are too well established throughout the civilized world to need any lengthy elucidation at this time, and two continents and over a dozen nations have for many years greeted his conducting and his compositions with unbridled enthusiasm, both on the part of the critics and of the public. The present trip of the Sousa organization to the far off climes it purposes to visit is a direct outcome of the great march king's international popularity, for his renown now has become so firmly established everywhere that distant Australasia and the Far East decided the time is ripe for a visit from the best known light music composer in the world before he decides to retire on his laurels and enjoy fully his material wealth, which, by the way, long ago has passed the million dollar mark.

It is an easy bit of prophecy to predict that the American music hero will return home a year or so from now loaded with even more honors and shekels and his progress around the world is sure to be watched with the greatest interest by cultured persons in all the musical centers. Never before in the history of man has such an undertaking as the present Sousa tour been carried out, and its successful completion will mark the summit of the courage, enterprise and unceasing popularity of John Philip Sousa, monarch of the march and of brass bands.

In England Sousa always is hailed as a tonal emperor, and therefore it is only fitting that his tour there should be a thorough one before his departure for Australasia. Every village in the United Kingdom clamored for a Sousa concert, but the Quinlan Bureau, sole managers of the band, naturally found it impossible to supply the demand. After much parleying, compromising and considerable heart burning on the part of the towns that had to be disappointed, the following itinerary was decided upon for Great Britain:

January 2—London.
January 7—London.
January 8—London.
January 9—Hastings.
January 10—Eastbourne.
January 11—Brighton.
January 12—Portsmouth.
January 13—Southampton.
January 14—Bournemouth.
January 15—London.
January 16—Torquay.
January 16—Exeter.
January 17—Plymouth.
January 18—Bath.
January 18—Bristol.

January 19—Aberdare, Wales.
January 19—Merthyr Tydfil.
January 20—Swansea.
January 21—Cardiff.
January 21—Newport.
January 22—London.
January 23—Leamington.
January 23—Nottingham.
January 24—Cheltenham.
January 24—Gloucester.
January 25—Birmingham.
January 26—Great Malvern.
January 26—Worcester.
January 27—Derby.
January 28—Nottingham.

January 29—Burton-on-Trent.
January 30—Sheffield.
January 31—Manchester.
February 1—Southport.
February 1—Lancaster.
February 2—Blackburn.
February 2—Preston.
February 3—Huddersfield.
February 3—Rochdale.
February 4—Liverpool.
February 5—Blackpool.
February 6—Warrington.
February 6—St. Helens.
February 7—Oldham.
February 8—Bolton.
February 8—Chorley.
February 9—Bradford.
February 10—Leeds.
February 11—Halifax.
February 11—Burnley.

February 13—Cork.
February 14—Limerick.
February 15—Dublin.
February 16—Belfast.
February 17—Londonderry.
February 18—Glasgow.
February 19—Coatbridge.
February 20—Aberdeen.
February 21—Dundee.
February 22—Edinburgh.
February 23—Newcastle-on-Tyne.
February 24—Darlington.
February 24—Middlesbrough.
February 25—Sunderland.
February 26—
February 27—York.
February 27—Hull.
February 28—Grimsby.
February 28—Lincoln.

Marie White Longman in Concert and Oratorio.

Marie White Longman, the contralto, is one of the singers in the West who is in demand for oratorio performances as well as concerts and recitals. Her fine voice has been heard with pleasure in "The Messiah," as the following brief reports from Chicago, her home city, and Indianapolis show:

An audience which was probably the largest that has ever assembled in this city to hear a Christmas production of "The Messiah" filled the Auditorium last evening and gave its hearty approval to the work of the Apollo Club. Marie White Longman displayed an agreeably warm, liquid contralto, and, like the other individuals engaged in the production, seemed more bent upon giving an intelligent interpretation of the music according to the best tradition than upon making a display of her own talents.—Chicago Record-Herald.

Marie White Longman, contralto, made a favorable impression with her rich, sonorous voice. She sang the recitative "Behold, a



MARIE WHITE LONGMAN,
Contralto.

Virgin," and the aria, "O, Thou That Tellest," with a great deal of feeling, and was received with stormy applause.—Chicago Tribune.

Mrs. Longman's voice is one of the most beautiful and sympathetic contraltos heard here for years. The audience recognized this immediately and the large assemblage broke out in spontaneous applause after the first aria. Her voice is of a most beautiful and rich quality, velvet-like, exceedingly flexible, lovely in tone and perfect in expression. The aria, "He Was Despised and Rejected of Men," enthralled the audience during its brief period. The deep reverence and the devotional spirit of this aria, together with the sorrow and grief she was able to bring out, portrayed her as a woman with a deep nature and with wonderful spiritual qualities. That aria will be remembered for a long, long time.—Indianapolis Sentinel.

Mrs. Longman is one of the very popular music festival artists, and saengerfests, too, have enjoyed and been uplifted by the richness of her voice. In most of the larger cities of the West and Southwest large audiences received this artist with marked demonstrations of approval. She has been particularly commended for the warmth of her singing. Her recent book of press notices contains enthusiastic reports from Texas, Montana, Kansas, Michigan as well as her home State, Illinois.



XAVER SCHARWENKA IN INDIANAPOLIS.
N. Meridian street, with Circle and Soldiers' Monument in background.

the way of recitals. The artist for the occasion was Xaver Scharwenka, the Polish pianist and composer. Mr. Scharwenka looked more like a business man than a pianist and his playing had none of the modern flourishes and his compositions, of which he played six, had none of the ultra-modern dissonances.

The recital was more like a friendly evening with music in a drawing room. Mr. Scharwenka's technical skill is adequate with a special distinction in the purling beauty and speed of scale passages, whether simple or in thirds, chords or octaves. There was an expectant waiting all through the program for his own composition, "The Polish Dance," op. 3, which brought him great fame years ago.

Did he play it any new way? Had he some trick of phrasing that would give an idea to pianists? None at all. The simple difference was that he played it skilfully, whereas so many students have "pounded it out." The opening chords were firmly expressed and the following movements had the smoothness and perfection of reading that characterized the whole program. The audience applauded warmly.

Of his other compositions which he gave in the final group of the program, none pleased more than the "Novelette," op. 22. The "Spanish Serenade" was charming and a "Polish Dance," op. 15, was pleasing. His theme and variations were carefully worked out with a classical skill and variety and were played with the same qualities.

The program concluded with a whirlwind execution of staccato etude, op. 27, light and brilliant, and the playing of it was re-

San Francisco Extends Frantic Welcome to Tetrzzini.

Theaters Overcrowded by Music Lovers Eager to Hear the Great Soprano—More Than a Thousand Turned Away from the Second Concert, Which Was Given in Oakland After First Concert in the California Metropolis—The Diva in Superb Voice—Her Reception the Most Enthusiastic Given for Any Artist in Recent Years—Criticism from the Daily Papers Speak of the Phenomenal Triumphs.

Luisa Tetrzzini, one of the great and celebrated sopranos of the world, is back on the Pacific Coast, where her first triumphs in this country were made. It is quite impossible even to think dispassionately of what occurred when the prima donna gave her first concert in San Francisco, December 12. The enthusiasm of the people was beyond description, unless writers made a liberal use of adjectives and some of the music critics out there did that. Well, critics are the men and women who must know that it is only a few times in the course of mortal man's life that he hears a voice like Tetrzzini's. Readers of THE MUSICAL COURIER were informed last week in the special telegraphic report to this paper about the first concert, and now in the appended criticisms from the papers of San Francisco and Oakland, the full particulars of two extraordinary occasions are recorded:

DIVINE TETRAZZINI BRAVOED BY 5,000.

FAMOUS SINGER, BACK TO CITY THAT "DISCOVERED" HER, THRILLS VAST CROWD.

So Great Is Crush in Dreamland That Police and Firemen Hold Guard.

Tetrzzini sang last night. She sang at Dreamland Pavilion, where an audience of nearly 5,000 persons gave her a tremendously enthusiastic reception, while nearly half that number were turned away, unable to obtain even standing room.

San Francisco has seen no other throng of this kind on any other night since the conflagration of 1906, and the Tetrzzini concert establishes a new standard on which to base our later-day comparisons.

If the mere clapping of hands and other familiar methods of signifying approval in a polite though over-crowded society audience could result in friction enough to set the house on fire, there would be nothing left of Dreamland Pavilion today; but the pavilion still stands, despite the ovation with which Tetrzzini was greeted by her thousands of old admirers.

Tetrzzini's voice was a delight to all her old friends. It was as young and fresh as ever, but the art of the diva was greater than we had known it before, showing the result of the experience with the world's greatest artists during the time that the singer has been away. The voice, too, seemed bigger than formerly, but it is difficult to make comparison of volume owing to the fact that last night we listened in the great pavilion, whereas formerly we heard in the comparatively small confines of the Tivoli Opera House.

The "Caro Nome" aria, in which Tetrzzini made her first American conquest at the old Tivoli, was the first number sung by the diva last night. It was delightfully, gloriously rendered, except for a slight break on one note, a defect which must be charged against the diva's deep feeling of emotion on again appearing before such an audience of admirers in the city that she loves so well. Her coloratura display on the high E, swelling from pianissimo to fortissimo and then dying away again to stillness, will never be forgotten by those who were in the pavilion last night.

The Verdi aria made a profound impression on the great audience. The singer was rapturously recalled and she came back as joyously glad of the deafening applause as I had seen her come to San Francisco on the overland train last Friday. She came back waving her white-gloved hands, as she had made her first appearance to sing the "Rigoletto" number, and after bowing many times she went away. The audience insisted on another song right then and there, however, and although the favorite woman of song made a show of declining, walking off the stage a couple of times before finally bringing Mr. Steindorff back for a second performance, she demanded encore was given in "Voi che Sapete," from "The Marriage of Figaro." The success of this number was even more brilliant than that of the first.

At her second appearance, Tetrzzini sang the aria "Una Voce Poco Fa," from the "Barber of Seville." That time she stood on the conductor's raised platform, as complaint had been made by some of the listeners holding extra seats close to the orchestra that from the position first assumed by her she could not be seen. Director Steindorff graciously gave up his position of prominence, and the diva accepted with something of comedy in her actions, seeming to feel rather uncertain about its stability. Her encore number, following the Rossini aria, was Chapui's "La Carcelera."

When she again returned to the stage, Tetrzzini sang the "Mad Scene" from "Lucia di Lammermoor," repeating the cadenza as an encore in response to the clamorous demand. Manager Leahy appeared on the stage with the diva when there was another recall, the singer insisting on his being seen.

The next aria was "I'll Pray for Thee," from "Lucia." The audience applauded and applauded, demanding one more song, and Tetrzzini complied with "Home, Sweet Home." This was sung in English and it was made as beautiful as Patti ever made it when the Italian soprano rendered it without thinking it necessary to change it from the American original. It was a different, though similar, song that Patti used to sing, but the "Home, Sweet Home" of Tetrzzini is the one we all know so well.—San Francisco Examiner, December 13, 1910.

MARVELOUS SOPRANO THRILLS VAST AUDIENCE, WHICH VENTS ITS FEELINGS IN WILD APPLAUSE.

HUCK AUDITORIUM SHAKEN BY ENTHUSIASTIC PLAUDITS.

To have to criticize Tetrzzini is like being called upon to criticize the babbling brook, and to describe her singing at Dreamland Rink last night would result in a mere mush of words.

Not that there was nothing to criticize, if one sets up an ideal of perfection and compares every note, for after all Tetrzzini is human, although at moments it is difficult to believe it. Certainly something that came directly out of the blue fell upon her when she sang that amazing cadenza from the "Mad Scene"—or no—it was not amazing. It was more than that. One forgot to be amazed. If the lark could pour forth a cadenza better than that which thrilled last night's vast audience it would be welcome to sing not only at the gates, but within them. With Tetrzzini it was with the singer and the tone that one was intoxicated.

It is not easy to define the charm of the great soprano. A limpid voice and an art that comes of long experience and study are only two factors in the result. The remaining factor is personality, genius, call it what you will; a strange power of putting her whole heart into a tone so that the very inner spirit of the woman comes before you almost visibly in each magical note.



LUISA TETRAZZINI.

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Throughout the "Lucia" scene the notes poured forth with an ever-changing color, sometimes as brilliantly glittering as the bespangled gown of peacock blue which she wore, and sometimes as softly human as the voice of a child. It was an apotheosis of the voice. You forgot that it was the mad scene. It might have been the major scale—you would have liked it just as well.

Her second number, "Una Voce Poco Fa," from the "Barber" (Rossini), was one long series of what with the ordinary coloratura soprano are justly called "stunts." With "our discovery" singing them they became transformed into pearls of vocal technic. Such scales, descending chromatics, staccato arpeggi and roulades never fell in an entrancing shower from more than a half-dozen human throats since Italian opera was invented.—San Francisco Chronicle, December 13, 1910.

No Antony—aying a Roman multitude ever ruled emotion and controlled it as did the singer whom San Francisco honored last night with a welcome such as will be a memory to those who participated as long as they live.

The welcome was worthy of the object of this adoration—for she is one of those rare artists who wins by gifts as native to her as perfume is native to the rose. The greeting was the best that the West affords. The thunder of applause after she had stepped on to the stage shook the building until, I imagine, the players around the corner in the Alcazar must have trembled with April misgivings.

The power of song had an amplitude of demonstration last night, and the singer linked the present with the past and became one with those few singers who once in a century or so escape from celestial choirs to the end that this old world shall be glad in the sparkle of pure, irresistible and in a sense impersonal beauty of song.

When the diva appeared there was not a vacant seat in the house. Standing room was at a premium and zealously guarded by the authorities, who, for once, combined duty with pleasure—for didn't the policemen enjoy the singing? The waves of the tumult of greeting swept back and forth and around the big building, while Tetrzzini, smiling with the natural charm and composure of an unabashed child, waved her hand and kissed her finger tips to the riotous crowd. Like the reception given to statesmen fighting for a cause the tumult and the din increased, subsided, and then broke out in greater volume than ever. Tetrzzini herself quelled the racket. She shook her head disapprovingly and waved the mighty sound away with a single gesture. It was evident she was

about to sing. The silence that fell was almost oppressive. I should have thought that the singer's heart would have burst, but it didn't—for queens of song, like mere queens of nations, have a regal self-possession as custodians of a gift.

By a choice, the happiness of which resulted normally from the singer's instinctive graciousness, the first song in which Tetrzzini was heard last night was the first in which a San Francisco audience more than five years ago heard this unknown singer. It was Gilda's aria in the first act of "Rigoletto," the opera in which Madame Tetrzzini made her debut at the Tivoli. Now, she appeared the greatest coloratura soprano in the world, according to the judgments of those best qualified to pass opinion. So it was with fine propriety that Tetrzzini sang "Caro Nome" last night.

The same ineffable beauty was in the measures; the same warm, caressing spirit, the same abandon and the same delight in the usually impossible turnings of an elaborately embroidered melody were in the compass of her art. But one looks in great singers for some peculiar manifestation of their greatness beyond the merely physical perfection of technic and security in art. One expects a disclosure individual and different from all others' expressions—that something which distinguishes a Patti from a Melba and a Melba from a Tetrzzini.

Two of any variety is an inconceivable number. Nature molds but one of a kind. Tetrzzini's peculiarity, like that of her few great sisters in song, is like theirs beyond the touch of definite analysis; yet, as in "Caro Nome," one may approximate it with bungling words and perhaps half reveal it. Tetrzzini's singularity is in a warmth which quite anomalously radiates from brilliancy. There is passion in her pearls of tone.

When she sang, at the conclusion of the program, the inevitable "Home, Sweet Home," this warm beauty was as much apparent as when she had given poor Lucia's fanaticism wonderfully regulated utterance, or, as when she sang with delicious, saucy manner, "Una Voce Poco Fa," or any one of the numerous encores which she generously contributed to the fullness of her hearers' happiness.

A strain of sadness makes her singing mellow, adding a winsome tint of beauty. She is no mere mechanic, capable of hitting more tones in less time and over a greater compass than others. She is the spirit of song—particularly Italian song—which has wandered out of the times of Donizetti and Bellini and has found a generation of her own to which she, as one touched by the genius of the singers and composers of the 1850's, addresses her soul securely and is understood.

Through each of her numbers Tetrzzini passed securely to the climax of her program. She gave the complete "Mad Scene" from "Lucia di Lammermoor." As long as there are sopranos great enough to sing this music "Lucia" will have a permanent place in opera repertory. Its boundless difficulties, its floridities and its real feeling, its demands on the complete resources of the artist, make it on any program the cap and the climax.

So it was last night. Madame Tetrzzini's top tones, as shown in the "Rigoletto" aria, where she soared to E in alt, and that, believe me, is high, were not flattened or disturbed by the repetition during the program. They were indeed better as the singer proceeded. An instantaneous clutch at the E in "Caro Nome" might have caused some to wonder whether the heights of Tetrzzini's voice were becoming clouded or befogged by the lightest of clouds.

But as the singer progressed and her throat warmed to its luscious labors the beauty shone on the heights as brightly as it did five years ago, and it will be many years before Tetrzzini's natural vocalism is impressed with the inexorable fingers of middle-time.

At the conclusion of the "Mad Scene" the tumult broke forth again. The singer returned and sang "Home, Sweet Home," and those of us who get sentimental over song were happy to think that though this lady came from Florence via South America and Mexico and is a migrating bird of song, there was a note of sincerity and significance in her English song—the only one she sang—the song of home, which San Francisco was once to her.—Call, December 13, 1910.

TETRAZZINI TRIUMPH WINS HISTORICAL OVATION.

SINGS LUCIA AS NO OTHER DIVA MAY RIVAL HER.

THOUSANDS PACK DREAMLAND TO WELCOME SINGER TO CITY OF FIRST TRIUMPHS.

There is no Lucia but Tetrzzini. Possessing no mediumistic power, I can go no further back than the also present generation, and in this day she is the incomparable Lucia. The passing Sembrich, the regnant Melba and the other lesser Lucias have their specialties and if it be not hearsay this Tuesday-morning to say so there are greater operatic songstresses in the world than Tetrzzini, but there is no comparable Lucia.

It was after her singing of the wonderful cadenza in the "Mad Scene" that the people broke through the bounds naturally placed upon any enthusiasm by the limits of Dreamland Rink. We were all jammed into the pavilion, tight up to the gallery walls. There was not room to nip a flea between the rows of seats, but we threw our hands above our heads in the delirium of sweet sound, and Tetrzzini came into her own.

And surely Tetrzzini's is a wonderfully intoxicating voice. We wallowed in its sweetness last evening, shouted good and bad Italian at her; we showed our enthusiasm as best we knew how. We forgot to send any flowers to the fair diva, but the house was a more substantial token of our regard.

The Donizetti music takes Tetrzzini's voice at its best. Not only in the brilliant bravura that ends on that unthinkable note, but in the linked sweetness of the most wonderful legato I have ever heard. Tetrzzini is mistress of the spell of melody. No human has ever heard sweeter sound than the rippling of her legato since the angels used to come down and tinkle to Adam and Eve in the Garden of Eden.—San Francisco Bulletin, December 13, 1910.

OAKLAND GREETES LUISA TETRAZZINI.

YE LIBERTY THEATER PACKED BY ENTHUSIASTIC MUSIC LOVERS FROM THE BAY CITIES.

OVERFLOW TO THE STAGE.

Thousands Are Turned Away When Every Inch of Standing Room Is Disposed Of.

Out of nearly 6,000 people who applied for the privilege of hearing Tetrzzini sing, only one-third of that number crowded into Ye Liberty Theater this evening. The 2,000 seats were filled, a few favored ones were allowed in the aisles at the rear of the house, and over 100 jammed on the stage, shoving the orchestra into a

little knot on the right. Thus, when the great songstress stepped on the stage, she found her auditors before and behind her.

So imperative was the demand for seats and so keen the disappointment of the thousands of rejected applicants that the management of the theater has made the necessary arrangements for a return engagement next Thursday evening, December 22.

Tetrazzini was in a rare mood tonight. Before her first appearance on the stage she trilled in her dressing-room, happy and mischievous as a girl at a surprise party.—San Francisco Chronicle, December 16, 1910.

Madame Tetrazzini sang to not less than 4,000 persons at Ye Liberty Playhouse, Oakland, last night. Every seat was occupied, the house having been sold out in an hour and fifteen minutes after the first opening of the box office. Extra seats were placed on the capacious stage to accommodate from 100 to 200 persons in addition to the regular seating capacity of the house; and then, after all the possible standing room had been sold, fully 1,000 persons were turned away.

Tetrazzini's appearance inspired the great audience to applause that was continued for several minutes. When the ovation finally ended the diva sang the aria "Caro Nome," from Verdi's "Rigoletto."

The singer received a reception fully as enthusiastic as that accorded to her at Dreamland on Monday evening.—San Francisco Examiner, December 16, 1910.

Pittsburgh Hears Von Warlich.

PITTSBURGH, Pa., December 24, 1910.

Reinhold von Warlich and his sympathetic accompanist and fellow artist, Uda Waldrop, came to town last Monday under the local management of Emma Porter Makinson. It was the most refreshing attraction of the season. Von Warlich proved a veritable wonder in allowing Pittsburghers to hear so many new with the beautiful old songs and in revealing the poetic content of each in such wondrous manner. Von Warlich is entirely individual in his work. The great student, the master musician are all remarkably associated in his interpretations. An indefatigable lover of folksong, he has been enabled to give to the world a large number of songs lost to it for years. The Elizabethan group and also the Irish and Scotch songs were given most poetically. The Schumann cycle was a revelation in vocal art. In fact, one has difficulty in discriminating, so perfect were all the songs. The art of von Warlich will linger long in local annals. Mr. Waldrop's work was likewise a delight and proved him a genuine artist.

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Madame Carreño, the noted pianist, sent the following letter of tribute to the author.

SEPTEMBER 12, 1910.

Mary Wood Chase, Chicago:

DEAR MADAME:—Many thanks for your kindness in sending me your interesting book, which I have read with great pleasure and which I think very useful for piano students.

Very sincerely yours,

(Signed) TERESA CARREÑO.

Mary Wood Chase is the well known Chicago pianist.

Birmingham Musical Art Society.

The Birmingham (Ala.) Musical Art Society, Adolf Dahm-Petersen, musical director, gave a concert at the Jefferson Theater on December 14. The soloists were: Abigail Crawford (pianist), Irene Jenkins (soprano), J. D. McGill (tenor), Adolf Dahm-Petersen (baritone).

Zerola as Rhadames in "Aida."

Nicola Zerola, who has been one of the successes of the grand opera season in Chicago, was heard again in the part of Rhadames in "Aida" on the last night in November. It is in this role of the Egyptian warrior that Zerola has created great enthusiasm abroad and also at his New York debut. The leading music critics in Chicago united in voicing the same verdicts of approval which have been expressed by their colleagues in other cities. The following extracts are from the Chicago Tribune, Record-Herald and Daily News:

Mr. Zerola, who sang the part of Rhadames for the second time this season, gave a much more satisfactory account of himself than when first he attempted the exacting role. He delivered the "Celeste Aida" with more tonal certainty than on the previous occasion. As



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NICOLA ZEROLA AS RHADAMES.

the evening progressed the evidences of his fortunate vocal disposition multiplied until his performance assumed proportions that entitle him to a distinguished place among the famous interpreters of the part who have been heard here. His share of the big ensemble numbers, notably the finale of the triumphal and the temple scenes, was remarkable for pure beauty of tone.—Chicago Daily Tribune, December 1, 1910.

The work of Mr. Zerola as Rhadames was productive of much vocal beauty. This tenor is possessed, as had been previously asserted, of a voice full of charming color of sound and by no means lacking in sonority. His "Celeste Aida" was excellently done, so excellently, indeed, that it belongs to a gallery of interpretations of this most difficult number, which are the work of a few artists who know how to use the voice with which Nature has presented them.—Chicago Record-Herald, December 1, 1910.

Nicola Zerola was a heroic figure as Rhadames and realized all the big things promised for him in the singing. "Celeste Aida" was given with a warmth, bigness and beauty of tone that immediately established his voice as a natural wonder, and he carried his

share in the big ensembles with considerable care and distinction, landing the favored high Cs with an ease that was astonishing.—Daily News, December 1, 1910.

Eva Mylott in St. Louis and Philadelphia.

Eva Mylott, the Australian contralto, was among the singers engaged for St. Louis and Philadelphia this month. Press notices from these two cities highly commend the singer in the following extracts:

With an aggregation of such stellar attractions as Madame Gaski, David Bispham, George Hamlin and Eva Mylott as the four distinguished soloists, a massed chorus of 500 cultivated voices, the popular St. Louis Symphony Orchestra and Handel's immortal oratorio, the company presented a program of superlatives such as will long linger in memory. Most pleasing was the singing of Eva Mylott, the Australian contralto, who appeared to much greater advantage on this occasion than on her previous visit to St. Louis.—St. Louis Star, December 13, 1910.

"The Messiah" composer was generous in the opportunities he gave to the contralto part. Miss Mylott took full advantage of those opportunities, and her rich, clear voice rose inspiringly on the organ-like accompaniments in "O, Thou That Teltest." In the tender notes of "He Shall Feed His Flock Like a Shepherd" Miss Mylott did perhaps the most effective singing of the evening. "To sing like that is to pray," Du Maurier makes one of his characters say, and the contralto soloist realized this ideal in the appealing tone picture of the words, "He shall carry them in his bosom, and gently lead those that are with him."—St. Louis Post-Dispatch, December 13, 1910.

Eva Mylott, a contralto singer, made an excellent impression in arias of Gluck and Giordani, and in a group of modern songs. Her lower tones are singularly fine, and she controls her voice with taste and intelligence. It is doubtful whether, considering the quality of the voice itself, any of the contraltos heard here in grand opera last year surpassed this comparatively unknown unheralded singer.—Public Ledger, Philadelphia, December 6, 1910.

Interest in Busoni's Coming Tour.

The forthcoming Busoni tour is rousing unusual interest and excitement in musical circles throughout America. Minneapolis is in a state of excitement, and the clever women of the Thursday Musical Club have wisely chosen the festive season for their Busoni recital. The Tribune of that city refers to the event as follows:

The Thursday Musical executive board made its meeting last Monday morning a special "Busoni" meeting. Ways and means were discussed and adopted to make the Busoni recital in January a tremendous success, and if the enthusiasm of the board can be taken as an indication of the whole club's interest in this wonderful pianist's appearance here, the Auditorium will be more than crowded. The keynote of the meeting was infectious enthusiasm; then, too, the question of the longed for club building came up and it was decided to turn the net proceeds of the recital toward the building. Thus Signor Busoni will (unwittingly) be among the first to contribute toward a building suitable for the use of such a club as the Thursday Musical and other like organizations.

Some small contributions toward this fund have been lying expectantly in the bank since the financial depression of three seasons ago temporarily stopped the projected plan of building. The women of the club are willing to work patiently, and it may be slowly, for the erection of a home for the club which can also be the artist-home of musicians. They are in earnest and it is only a matter of time when the club will have one place suitable for the manifold work it carries on. So, while selling out the house for Busoni, the club will take its first definite step toward its cherished object—a building containing a recital hall seating about 1,000, a smaller hall for the section meetings, library, office, sitting room and upper floors devoted to fine studios.

I read of a young stenographer who was asked to copy a number of Sammarco's press notices. She was so deeply moved by their eloquence that she refused remuneration, saying that it was almost as if she had heard the baritone singing. It is rarely that stenographers show even the symptomatology of a soul.—New York Morning Telegraph.

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Testimonial Concert for Alexander MacFadyen.

A testimonial concert for Alexander MacFadyen was given in Plymouth Congregational Church, Milwaukee, on the evening of December 15, when the program consisted entirely of MacFadyen compositions. The artists assisting in the performances were: Mrs. William D. McNary, soprano; Katherine Clarke, contralto; Elsa Roehr, pianist; Pearl Brice, violinist; Hugo Bach, 'cellist; Harry Meurer, tenor; E. S. Thatcher, baritone, and Winogene Hewitt, accompanist. The program for the evening follows:

Piano—	
Scherzo.	
Concert Etude.	Miss Roehr.
Tenor—	
Daybreak.....	Words by Victor Hugo
Ye Who Have Yearned Alone.....	Words by Goethe
Love Is the Wind.....	Words by Rose Cary Noble
	Mr. Meurer.
Soprano—	
Inter Nos.....	Words by John Randolph Stidman
A Birthday Song.....	Words by Grace Denio Litchfield
Spring's Singing.....	Words by Lloyd Roberts
	Mrs. McNary.
Cello—	
Elegy.	Mr. Bach.
Contralto—	
Why I Love You.....	Words Anonymous
Grief's Prelude.....	Words by Charles Hanson Towne
June.....	Words by Harrison S. Morris
	Miss Clarke.
Piano—	
Romance.	
Valz Brillante.	Miss Roehr.
Baritone—	
Der Eichwald.....	Words by Lenau
Mein Herz und deine Stimme.....	Words by Platen
	Mr. Thatcher.
Violin—	
Berceuse.	
Mazurka.	Miss Brice.
Soprano—	
Slumber Song.....	Words by Alexander MacFadyen
The Season's (Waltz Song).....	Words by Alexander MacFadyen
	Mrs. McNary.
Vocal trio, with violin obligato—	
My Love She Needs No Jewel Shrine.....	Words by Von Redwitz
	Mrs. McNary, Miss Clarke, Mr. Meurer.

The concert was under the patronage of the following named residents of Milwaukee:

Mr. and Mrs. L. M. Alexander, Mr. and Mrs. Charles W. Norris, Mr. and Mrs. Singleton Smith, Mr. and Mrs. F. L. Tibbits, Mr. and Mrs. W. H. Austin, Mr. and Mrs. Julius E. Roehr, Mr. and Mrs. John W. Suetterle, Mr. and Mrs. Julius O. Frank, Mr. and Mrs. Theodore Borup, Mr. and Mrs. A. C. Clas, Dr. and Mrs. Norman Hoffman, Mr. and Mrs. Charles Niedeecken, Mr. and Mrs. S. V. Adams, Mr. and Mrs. Frederick Carberry, Mr. and Mrs. H. J. Bohmann, Mr. and Mrs. Fred W. Dickens, Mr. and Mrs. Joseph Huebl, Mr. and Mrs. William E. Burke, Mr. and Mrs. Burton F. Hibbard, Mr. and Mrs. Edwin Raster, Mr. and Mrs. William H. Bennett, Mr. and Mrs. Gustave Haas, Mr. and Mrs. Louis Kuehn, and William H. Upmeyer.

The appended reports from the Milwaukee papers tell of the success of this concert in which a resident composer was greatly honored:

The old adage that a prophet is not without honor save in his own country was refuted Thursday night when a large audience gathered at Plymouth Church to listen to a program composed entirely of compositions of Alexander MacFadyen. The concert was in the nature of a benefit for the local composer, who has been in poor health for some time, and the originators of the idea as well as the assisting artists, all of whom were local musicians, deserve a great deal of praise for their help in a most worthy cause.

Mr. MacFadyen, although still a young man, has compositions to his credit which are being used by many artists of international repute, and the works presented last night show him to be possessed of an extraordinary amount of talent. The song numbers which impressed one most by means of the excellent artistry and genuine originality displayed were "Daybreak," "Der Eichwald," "Love Is the Wind," "Spring's Singing" and "Why I Love You," the last named being especially beautiful in its appealing tenderness. The vocal trio with violin obligato, "My Love She Needs No Jewel Shrine," was one of the most successful numbers on the program. A mazurka for violin is a brilliant composition and one is most inclined to think that the composer has a strain of Bohemian blood in his veins, judging from the style of the piece. The accompaniments which Mr. MacFadyen writes to his works are highly artistic and in many instances extremely difficult. And here we must give Winogene Hewitt, who played them, all the credit due her, and that is a great deal.

Miss Hewitt bore the greater part of the concert on her shoulders, or rather in her fingers, and the sympathetic manner in which she did so was a genuine delight to the listeners. She is a natural born accompanist, her pearly runs, beautiful touch and the poise displayed at her instrument all combine to give pleasure to her hearers.

Elsa Roehr played four piano compositions in excellent fashion, displaying a brilliant technique and much musical feeling. She also ranks among the most talented of our younger artists. Pearl Brice played a berceuse and a mazurka in inimitable style, and her art has been commented upon in these columns on past occasions. The vocal numbers were sung by Mrs. William D. McNary, Katherine Clarke, E. S. Thatcher and Harry Meurer, who have all won for themselves an enviable reputation among the ranks of local singers. Hugo Bach also appeared, playing an "Elegy" for cello.

Mr. MacFadyen has every reason to be proud of his works, and the success which they have achieved, and we sincerely hope that he

may have a speedy and complete recovery from his illness.—Milwaukee Sentinel.

The large audience at Plymouth Church Thursday evening gave ample testimony of its interest in the MacFadyen concert, which aside from its personal note—a benefit for a Milwaukee composer and pianist, by his fellow musicians—embraced features that were not only unique, but exceedingly worthy in character. It is not often that a program is made up of the writings of a single composer, and Alexander MacFadyen merits recognition as much for his sincerity of musical expression as for the talent with which he is endowed. Another point that should be set to his credit is the fact that with the exception of the Goethe verse ("Ye Who Have Yearned Alone") he has gone mostly into untried fields for his text, and in several instances he has himself supplied the words.

When one considers the pretentious efforts of some of our young musicians who choose words that have been made the vehicle of another composer's spontaneity and genius, it seems rather good to find one who is content to express himself through verse the beauty of which has not been already enhanced by a musical setting. The song, "Why I Love You," and "Grief's Prelude," for contralto voice, beautifully sung by Katherine Clarke; and the "Elegy," a writing for cello, played by Hugo Bach, stand out as striking and memorable examples of Mr. MacFadyen's originality and pleasing gifts as a composer. Miss Roehr, a pianist of much distinctive ability, appeared in four numbers for piano, and won the audience by her interpretative achievement—these compositions for the instrument by Mr. MacFadyen covering a wide field of expression.

Mrs. McNary, Miss Brice, Mr. Meurer and Mr. Thatcher also contributed artistic services, and all delightfully; while Winogene Hewitt was the inspiring assistant at the keyboard.—Milwaukee Evening Wisconsin.

Wilhelm Bachaus, Pianist.

Wilhelm Bachaus, the young pianist, has been meeting with exceptional success throughout Europe, his services



WILHELM BACHAUS.

being very much in demand. During the months of October, November and December he made a tour of England which included the most important musical centers of the British Isles. At his recent appearance in London with the Queen's Hall Symphony Orchestra, Mr. Bachaus played the Chopin F minor piano concerto and won great praise. The London press commented as follows:

Mr. Bachaus was very successful in his rendering of the Chopin concerto, the delicate filigree passages being played with delightful crispness.—The Referee.

Indeed, it is hard to realize that the work could make a greater effect under any other pianist's hands.—Daily Telegraph.

The delicate tracteries of Chopin's music were faultlessly outlined by Mr. Bachaus' no less faultless fingers, and, needless to say, he met with a hearty reception.—Standard.

Chopin's concerto makes up in sentiment what it lacks in strength, and its pretty melodic features and suave lyrical nature were illustrated with no little charm by the pianist's delicate and artistic interpretation.—Evening Standard.

The work evidently appealed to the finely chiseled, precious style of Mr. Bachaus, whose playing of the solo part was marked by charming fluency and flawless technique.—Sunday Times.

I have seldom heard the virtuoso in better form, and his interpretation was pure Chopin, of exquisite delicacy and refinement.—Black and White.

His playing in the ornate slow movement was marked by restraint and dignity, and his graceful interpretation of the finale secured him much well merited applause.—Daily Mail.

Herr Bachaus' playing was, as regards fluency, accuracy and touch, wonderful.—The Star.

Bachaus' playing of it was, however, a magnificent combination of breadth, refinement and wonderful technique, instinct with grace,

and poetic charm, which aroused the large audience to genuine enthusiasm.—Financial News.

Mr. Bachaus' graceful and delicate performance of the Chopin concerto, followed by one of his waltzes as an encore, was another pleasant feature of the concert.—The Daily Graphic.

Mr. Bachaus will begin his first American tour in January, 1912.

Evan Williams in Trenton and Philadelphia.

At his recent appearances in Trenton and Philadelphia, H. Evan Williams, the Welsh tenor, held his audiences under a spell. The lovely pianissimos revealed the rare beauty of his voice. The Trenton papers were of one opinion as to Mr. Williams' very unusual powers, and declared that "no such tenor has ever been heard in Trenton." Williams so delighted his hearers that they were loath to leave after a long program, but stayed to encore the artist time and time again at the close, in response to which Williams graciously sang another number. During the concert the enthusiasm was overpowering, and this is all the more remarkable because Trenton audiences have been held by performers who have appeared there as being distinctly cold and unresponsive.

Even greater manifestations of pleasure were evinced in Philadelphia, where Williams gave a song recital in Witherspoon Hall, under the auspices of the Welsh Church. Many prominent Welsh people were present, as a matter of course, and Mr. Williams sent them into ecstasies by singing a group of songs in Welsh. The effect upon the audience of that magnificent aria, "Sound an Alarm," was electrifying, many of those present breaking out into bravos before the final note was ended. Yet it was perhaps in the superb "Lend Me Your Aid," from Gounod's "Queen of Sheba," that Mr. Williams aroused his hearers to the highest pitch, for in this great number, requiring dramatic force as well as fine musicianship and fine vocalization, his interpretation was such as almost to bring the large audience to its feet. Deafening applause followed its rendition, and for half an hour afterward Mr. Williams was forced to hold an impromptu reception for the hundreds who pressed around to shake hands with him.

Harold Osborn Smith, a Valued Accompanist.

Harold Osborn Smith, the piano accompanist of the Bonci concert tour, is highly valued both by the great singer whom he assists and audiences everywhere. The following notices refer to Mr. Smith's musical playing of solos as well as accompaniments in Toledo, Ohio; Ann Arbor, Michigan, and Toronto, Canada:

Harold Osborn Smith's accompaniments were a revelation. Mr. Smith proved himself a most accomplished artist in the accompaniments. He was perfectly in harmony with the soloist, at the same time maintaining his own initiative and resourcefulness. It is rare that such a solid performance is heard. Especially marked were his singing, round tone, the light touch and grace. His versatility, reserve and his anticipation of the singer's every move sufficiently explain his past success. As a soloist he reveals unusual gifts and ability.—Toledo (Ohio) Times.

Praise is due Harold Osborn Smith, who played the accompaniments, and what better could be said of him than that his work is worthy of the singer. The Chopin polonaise which he gave was played brilliantly and an encore was given.—Ann Arbor Times.

Harold Osborn Smith did splendid work as a solo pianist and accompanist, playing as a solo number Chopin's polonaise in A flat major, for which he received an encore.—Toronto Mail and Empire.

Harold Osborn Smith was a most graceful and considerate accompanist, and gave a thoughtful performance of Chopin's polonaise in A flat major.—Toronto World.

Bertram Peacock, Baritone.

The following enthusiastic press notices relate to Bertram Peacock, the American baritone:

Mr. Peacock sang the entire recital with taste and intelligence, but his greatest successes were in the dramatic selection from Massenet's opera "Herodiade" and in the Brockway songs. The second song in this group was enthusiastically applauded and had to be repeated.—Baltimore American.

Bertram Peacock treated those present to the finest baritone music that has ever been heard in that city, and the critical audience was enthusiastic in its expression of its appreciation. His interpretation of "Be Silent All" and "I Hear the Voice of Jesus Sweetly Calling," a duet with Madame Jomelli, were superb.—Camden News.

Mr. Peacock was more or less of a surprise. He gave some excellent productions, proving the possession of a splendid voice of extensive compass under good control. Moreover, he evinced a remarkable talent for interpretation. Mr. Peacock can be congratulated upon his selection.—Baltimore Sun.

The one thing necessary to musical salvation, that is, if one happens to be a composer, is discord, because not to be "modern" is to be damned—with no faint praise either—and modernism must reverberate with the clash of dissonance. The more discords are piled on top of one another, and the less they conform to any rule that ever has been, or ever shall be, the more eagerly is the work accepted as in accordance with the spirit of the age.—London Musical News.

ALLEN HINCKLEY'S TRIUMPH IN LONDON.

Metropolitan Opera House Basso Wins Pronounced Successes Abroad in "Tannhauser," "Tristan and Isolde" and "Fidelio."

As finale to a very long season, which lasted into August, Allen Hinckley, the deep voiced basso of the Metropolitan Opera House, sang for the first month of the Thomas Beecham autumn season of grand opera at Covent Garden, London, from which city he recently returned to begin his winter season at the Metropolitan.

Although it is four years since Mr. Hinckley sang in opera in London, the last occasion being during the winter season at Covent Garden under the auspices of the tenor Van Dyck in 1906, that city has not forgotten him, nor the excellent impression which he then made. London welcomed him back right royally, as Londoners do when once a singer has established himself in their hearts, no matter how long his absence. The limited time he was able to give Mr. Beecham, owing to his New York engagements, prevented Mr. Hinckley from appearing in as many roles as the management wished, but he sang with brilliant success the King Marke in "Tristan and Isolde," the Landgraf in "Tannhäuser," and Rocco in Beethoven's "Fidelio," a role which Mr. Hinckley has never appeared in in this country, although he sang it frequently in Germany. It is understood that Mr. Beecham desires to sign a contract with the young basso for the three months' season which he will give in His Majesty's Theater, London, during the months of May, June and July. If the singer's other engagements allow of his signing this contract he will be heard, in addition to the German roles of his repertory, as Figaro in "The Marriage of Figaro," as Mephistopheles in "Faust," and as Leporello in "Don Giovanni." The latter role Mr. Beecham wished him to sing the past autumn, but Mr. Hinckley's inability to reach London earlier than the end of September made this impossible.

Appended are some of the many notices received by Mr. Hinckley from the London and provincial papers during his October engagement:

AS THE LANDGRAF IN "TANNAUSER."

The chief characteristic of the performance as a whole, perhaps, was its breadth of style; Allen Hinckley's Hermann . . . one and all showed this, and it is a quality which it is tempting to suggest can weigh more in an opera of this scope than beauty of voice and good singing. Happily, though, both the last named qualities were in evidence too.—London Pall Mall Gazette, October 7, 1910.

Allen Hinckley sang sonorously and acted with dignity as the Landgrave.—London Westminster Gazette.

Allen Hinckley as Hermann completed a front rank of unusual strength. Mr. Hinckley's fine voice sounded as sonorous as ever.—London Standard.

Mr. Hinckley as Hermann sang and acted superbly.—London Evening News.

Allen Hinckley was dignified and sonorous as the Landgrave.—London Star.

Allen Hinckley was impressive as Hermann.—London Referee.

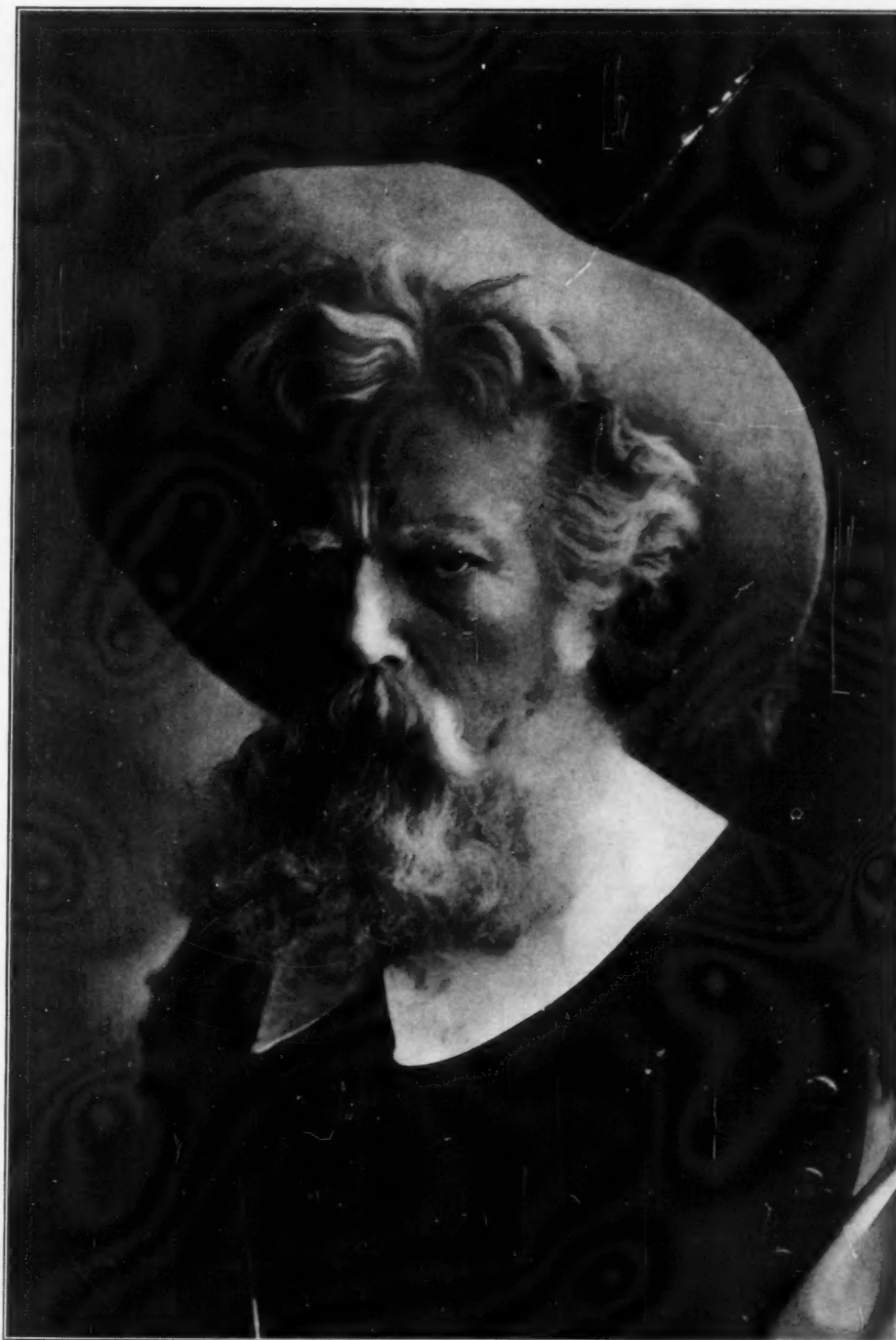
The role of Hermann was sustained with distinction by Allen Hinckley, and altogether this was a notable revival, fully in keep-

ing with the traditions of the Royal Opera House.—London Sportsman.

Allen Hinckley was an admirable Hermann.—London Sporting Life.

Allen Hinckley was once more an interesting figure as the Landgrave.—London Pall Mall Gazette, October 11, 1910.

Allen Hinckley interpreted the passages for Hermann with im-



ALLEN HINCKLEY AS MARCEL IN "LES HUGUENOTTES."

pressive effect.—London Lady's Pictorial, October 15, 1910.

High praise must be awarded Allen Hinckley for his Hermann.—London Lady's Pictorial, October 29, 1910.

AS KING MARKE IN "TRISTAN AND ISOLDE."

Allen Hinckley gave a restrained and dignified impersonation of King Marke, and employed his fine sonorous voice with excellent effect in the address to Tristan.—London Evening Standard and St. James' Gazette, October 21, 1910.

Allen Hinckley deserves mention for his skilful use of a sonorous bass voice in the part of King Marke.—London Daily Telegraph.

Mr. Hinckley, whose bass voice is precisely that best suited to König Marke's role, was not well treated, nor for that matter was

the audience—in being deprived of a large part of the noble Rede.—London Daily Telegraph.

The rest of the cast was excellent, including an admirable King Marke in Allen Hinckley.—London Pall Mall Gazette.

It would be difficult to imagine a finer performance of "Tristan and Isolde" than that given at Covent Garden on Saturday night. Allen Hinckley was excellent as King Marke.—London Daily Mail, October 10, 1910.

Allen Hinckley as the King was finely majestic, delivering the long address in the second act in an impressive way.—London Daily Chronicle.

Allen Hinckley's glorious voice gave much distinction to the role of King Marke.—London Musical Standard, October 15, 1910.

Allen Hinckley struck the right note of sober dignity as King Marke.—Birmingham Daily Post, October 10, 1910.

Mr. Hinckley's deep bass voice gave weight to the words of King Marke.—Harrogate Advertiser, October 15, 1910.

Allen Hinckley again made an excellent impression as King Marke.—London Daily Mail, October 21, 1910.

The deep resonance of his voice was admirably suited to the music.—London Referee, October 9, 1910.

Mr. Hinckley's rich, deep voice was heard to great advantage in the part of King Marke.—London Sportsman, October 10, 1910.

The King Marke of Mr. Hinckley was a fine effort. It was a thousand pities that the part was so ruthlessly cut.—London People, October 9, 1910.

Mr. Hinckley was majestic as King Marke.—London Evening News, October 10, 1910.

As King Marke Allen Hinckley sang with impressive dignity.—Scotsman, October 21, 1910.

Allen Hinckley as Rocco was wholly admirable, singing and acting with King Marke.—London Globe, October 21, 1910.

The King of Mr. Hinckley deserves unstinted praise.—Manchester Guardian, October 11, 1910.

AS ROCCO IN "FIDELIO."

Mr. Hinckley dominated every scene in which he was associated. His picture of the bluff humane Rocco was a redeeming feature of the indifferent performance upon the last occasion that the work was heard at Covent Garden, even as it was the most striking embodiment of the present revival. There was a feeling of security whenever he was on the stage, and the duet with Mr. Hinckley, "Jetzt, Alter," was the best bit of combined work heard during the evening.—London Standard, October 24, 1910.

Allen Hinckley as Rocco, was admirable, singing and acting with great ease and certainty of effort.—Pall Mall Gazette, October 24, 1910.

Allen Hinckley gave a fine character study of the jailer, Rocco, and employed his sonorous voice effectively in the solos and duets.—Sunday Times, October 23, 1910.

The success of the evening was Allen Hinckley, who sang and acted admirably as Rocco.—Reynold's Newspaper, October 23, 1910.

As the old jailer, Rocco, Allen Hinckley, in addition to singing well, gave an individual sketch of the character.—London Evening Standard, October 24, 1910.

The two chief successes of the evening were scored by those admirable singers, Mr. — and Allen Hinckley.—London Globe, October 24, 1910.

Rocco was first rate, giving just the touch of homeliness that is wanted.—London Times, October 24, 1910.

The performance on Saturday was most remarkable for the splendid playing of the orchestra, and the "ripe" and genial singing and acting of Allen Hinckley as Rocco.—London Daily News, October 24, 1910.

Allen Hinckley's fine voice told well in the music of Rocco, the jailer.—London Daily Chronicle, October 24, 1910.

So far as Mr. Hinckley, the tender-hearted Rocco, is concerned, the bass' smooth singing, and even, round voice afforded the maximum amount of pleasure.—Morning Advertiser, October 24, 1910.

The Rocco of Mr. Hinckley was an excellent piece of work.—London Morning Leader, October 24, 1910.



CHICAGO, Ill., December 24, 1910.

The Theodore Thomas Orchestra program rendered Friday afternoon, December 23, and to be repeated tonight, was as follows:

Pastorale from Christmas Oratorio.....Bach
Concerto No. 6, B flat.....Bach
String Orchestra.
Concerto for Flute and Harp (Köchel 290).....Mozart
Overture, Sakuntala.....Goldmark
Dance of Nymphs and Satyrs, from Amor and Psyche,
Georg Schumann
Capriccio Espagnol, op. 34.....Rimsky-Korsakow

Ernestine Schumann-Heink, who is spending the holidays with her family of eight little teuto-Americans at her home in Singac, N. J., will be heard in a song recital for the last time this season, Sunday afternoon, January 8 in Orchestra Hall, under the direction of F. Wight Neumann. Madame Schumann-Heink will give songs by Rossi, Handel, Gluck, Schubert, Schumann, Brahms, Liszt, Wagner and Wolf. Felix Hughes, baritone, will assist the great contralto in five duets.

The Apollo Musical Club presented Handel's "Messiah" in the Auditorium last Friday evening, before a large and enthusiastic audience. The return to this large hall proved most satisfactory in every respect. The acoustics are the best in Chicago and the stage is large enough to accommodate the three hundred singers of the organization. The chorus, which has been increased to that number, sang magnificently under the leadership of Harrison M. Wild. The "Messiah" is given annually at Christmas time by the Apollo Club and the work of this choral society, soloists and conductor, has always won favorable criticism. The feature of this concert was the splendid accompaniment furnished by the St. Paul Symphony Orchestra. Much has been said and written about that organization, but it was the first time that Chicago has had an opportunity to hear this orchestra and it may be said in all truth that it fulfilled all expectations. The strings are excellent, the tonal quality revealed was splendid and the orchestra at all times responded to the conductor, following Mr. Wild's baton diligently and intelligently. Since Chicago has had this opportunity of hearing the St. Paul Orchestra in the

small function as auxiliary, it is to be hoped that the St. Paul musicians soon may be heard here in a regular orchestral concert. So much for the orchestra. As to the chorus it proved even better trained than at any previous performance. The attacks were precise, the shadings exquisite and the climaxes well understood. The soloists were drawn from among Chicago professionals with the exception of the tenor, Evan Williams, who has established himself long before this as a popular oratorio and solo singer in and around Chicago and on this occasion he demonstrated again his understanding of the Handel score. His voice is well suited to the music and he gave his soli remarkable readings. Albert Borroff, basso, sang with his customary artistry. He sings with great ease and his vocalism is so clear that it would be a credit to a coloratura soprano. The basso was at his best and each solo was received with long and well deserved applause. Another feature of the evening was the reappearance of Marie White Longman, the contralto, who had retired for several years from the stage, making her reappearance on this occasion with the same organization with which she won her first triumph a decade ago. Mrs. Longman was in glorious mood, her voice is rich, velvety and melodious, well handled and seldom has the "He Was Despised" been rendered with better understanding. The soprano part was taken by Mabel Sharp Herdieu, a well known oratorio singer. Never before have her voice, enunciation and diction been heard to such advantage. She sang gloriously, her interpretation was all that could be desired and she read her part with the finish of a true artist. The honors of the evening, as has always been the case, were won by Harrison M. Wild, the distinguished conductor, who trained his force to such a degree of perfection as to arouse the admiration of the audience. Arthur Dunham, the brilliant organist virtuoso, presided at the organ and he, too, came in for a share in the remarkable achievement of the evening. "The Messiah" with the same ensemble will be repeated next Friday night.

Lulu Jones Downing's "The Evening Song" was sung with great success by Christine Miller, the well known contralto, at a concert given in Oak Park. Speaking of Miss Miller, Mrs. Downing said: "She is a splendid singer

and a great artist and I am delighted with the manner in which she interpreted my song."

The second performance of "The Messiah" will be given next Friday night in the Auditorium Theater by the Apollo Musical Club of 300 singers, Harrison M. Wild, conductor. The soloists will be the same that took part in the performance last Friday night, namely: Mabel Sharp Herdieu, soprano; Marie White Longman, contralto; Evan Williams, tenor, and Albert Borroff, bass. The St. Paul Symphony Orchestra again will furnish the accompaniments, and Arthur Dunham will be the organist.

Luella Chilson-Ohrman has a very busy month of December as can be proved by the following dates:

Recital in Portia Club, December 2.
Recital in Music Hall, December 4.
Recital with Bruno Steindel, cellist, at Lima, Ohio, December 5.
Recital in Baldwin Hall, December 11.
Recital in Woman's Music Club at Burlington, Ia., December 19.
Recital, private, in Chicago, December 22.
Soloist with Minneapolis Symphony Orchestra, December 25, singing polonaise from "Mignon" and prayer from "Tosca."

Alexander Zukowsky, Russian virtuoso and member of the Theodore Thomas Orchestra, will be the soloist at the public rehearsal and concert at the twelfth program of this orchestra, Friday afternoon, December 30, and Saturday evening, December 31. Mr. Zukowsky, who won much success when appearing with the Thomas Orchestra in Pittsburgh, will play in Chicago the Tschalkowsky concerto for violin, op. 31.

John J. Hattstaedt and Adolf Weidig started for Boston Monday morning to attend the annual convention of the National Music Teachers' Association. Mr. Hattstaedt is one of the directors, and Mr. Weidig will read a paper before the convention.

Silvio Scionti will give his annual piano recital in Music Hall, Wednesday evening, January 25.

Emma Patten, soprano, of Appleton, Wis., is engaged to marry Mitchell Hoyt, of Evanston. Miss Patten, who has spent much time abroad, is not only admired as a singer of ability, but also for her pleasing personality. She is the daughter of Mrs. Thomas Patten, of Appleton, a leading factor in the social world of that locality.

Mrs. John C. Shaffer, the charming wife of John C. Shaffer, publisher of the Chicago Post and vice chairman of the Chicago Grand Opera Company, gave a luncheon last Tuesday at the Chicago Athletic Club in honor of Madame Campanini, the distinguished sister of Madame Tetrazzini, and wife of the general musical director of the Chicago Grand Opera Company.

Last Tuesday evening, in the Auditorium Recital Hall, Louise St. John Westervelt, soprano, sang at a concert, winning much success by her splendid work in the trio from "Faust."

Hanna Butler, the beautiful soprano, was heard in a group of German, French and English songs at a recep-

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tion given in honor of Lillian Grenville, of the Chicago Grand Opera Company, by Mr. and Mrs. Hugh Stuart Campbell in their studio in the Auditorium. Miss Grenville highly complimented Mrs. Butler on the beautiful rendition of her numbers.

Anne Shaw Faulkner and Marx E. Oberndorfer will give a series of three opera musicales in the Schubert Theater, St. Paul, in advance of the Chicago Opera Company's season. On December 27 "Louise" will be given; December 29, "Thais"; December 30, "The Girl of the Golden West." On December 31 Miss Faulkner and Mr. Oberndorfer will present "The Girl" at a private musicale in St. Louis.

Contemplated alterations in the quarters occupied by the School of Acting of the Chicago Musical College include the enlargement of the rehearsal studio and rearrangement of the various student study rooms. These changes have been necessitated by the increase in the number of pupils registered for the next two terms under J. H. Gilmour and Marshall Stedman.

The regular series of Saturday morning lectures and recitals by Chicago Musical College pupils will be resumed next month. During the coming term numerous members of the faculty will assist at the matinees.

Saturday morning, January 7, in the Ziegfeld, Paul Stoye and Ida Belle Field will give a recital of numbers for two pianos.

Frederick Shipman, manager for Madame Nordica, has returned to Chicago from his Eastern trip, and reports the bookings of this great artist to be most satisfactory. Mr. Shipman will remain in Chicago until after the holidays, when he will leave for Washington and the Eastern States.

Alma Voedisch, assistant manager of the Minneapolis Symphony Orchestra, has come to Chicago, where she will remain until after the holidays, visiting her sister and friends.

Mr. Rothwell, conductor of the St. Paul Symphony Orchestra, and Charles Wagner, manager of the same organization, were among the audience in the Auditorium last Friday evening, when "The Messiah" was given by the Apollo Club.

Wendell Heighton, manager of the Minneapolis Symphony Orchestra, passed through Chicago last Friday afternoon on his way home from Florida, where he had spent a couple of weeks.

Last Wednesday evening, at the Winona Seminary of Winona, Minn., Emil Liebling, pianist and composer, gave a piano recital under the auspices of the Sisters of St. Francis. Mr. Liebling will play a return engagement at the same institution on Easter Sunday.

Jennette Loudon is kept very busy this season, not only being director of the school in the Fine Arts Building which bears her name, and which would be sufficient to

keep her extremely busy, but she is appearing as well as pianist in and around Chicago. Last week Miss Loudon played a program with Paulo Gruppe, cellist, under the auspices of the Amateur Musical Club of Bloomington, Ill., scoring heavily in each number. Several pupils of the Loudon school have been heard in recitals or as accompanists and all of them have given evidence of careful teaching.

RENE DEVRIES.

Dimitrieff Sings in Five Languages.

Foreigners who have spent some time in Russia claim that it takes longer to acquire a slight proficiency of Russian than it does to master one of the Latin languages. Because their own language is so difficult, educated Rus-



NINA DIMITRIEFF.

sians everywhere are rated the best linguists. This advantage is particularly helpful to singers, as Nina Dimitrieff demonstrated at her song recital in Mendelssohn Hall Tuesday evening of last week. Madame Dimitrieff made her American debut at the Worcester (Mass.) Music Festival this past autumn, and what the New England music critics said of her was fully substantiated to the fine New York audience that greeted her last week. Madame Dimitrieff sang in five languages, her native Russian, German, French, Italian and English, and in each the purity of diction was a matter of great surprise and delight. The program follows:

War Ich Nicht Ein Halm.....Tschaiowsky
Auf dem Frischen Wiesengrund.
Wie hei uns auf der Strasse, from the opera Roussalka
(first time)Dargomischsky

Nacht (first time)Tschaiowsky
Wie wehe, wie süss ist's (first time).....Tschaiowsky
How Pained I Am (new).....Rachmaninoff
Arioso, from The Sorceress (first time).....Tschaiowsky
All mein GedankenStrauss
Le saistuMassenet
Eifersucht und StolzSchubert
Vergebliches StändchenBrahms
O, Cielli Azzuri, from Aida.....Verdi
The Rose Leaves Are Falling Like Rain.....Hadley
WidmungSchumann
Blue BellMacDowell
BerceuseChaminade
L'Heure ExquiseHahn
Les ClochesDebussy
Sonnet d'AmourThome
Yesterday and Today.....Spross

Madame Dimitrieff at once won the admiration of her public by her beautiful voice, a genuine dramatic soprano. She proved herself an artist of commanding powers by the manner in which she sang the numbers by the Russian composers, all of them sung in the native Russian. She received an ovation after the arioso from Tschaiowsky's opera, "The Sorceress," which showed her unmistakable dramatic skill. The singer repeated this number in response to the clamor to hear it a second time. The beautiful French and German enunciation and the lovely Italian accent in the aria from "Aida," brought Madame Dimitrieff still more into favor with the listeners. When she sang her first English song, wonder was expressed upon some of the faces, for her English was many times purer than that of some Americans who sing in concert. Every word was distinct and the elegance of her diction was real cause for congratulation.

After Brahms' "Vergebliches Ständchen," which was charmingly sung, Madame Dimitrieff added a Russian song of a popular type which is characteristic of the people of her country. By request the singer repeated "The Blue Bell," by MacDowell. After her last song Madame Dimitrieff was called back to the stage five times. The audience was most enthusiastic and the magnetism of the singer prevented the usual exits after each group. Those who came to hear Madame Dimitrieff remained until the final song. The singer that can do that in Mendelssohn Hall places herself at one bound into the galaxy of a few rarely favored artists.

Such a song recital as Madame Dimitrieff gave last week was of decided educational importance. Her program was made up of nearly all schools and the singer disclosed a good understanding of each. No doubt Madame Dimitrieff would distinguish herself most in opera, but she is equally at home in concert, and in this day many of the leading prime donne are making concert tours.

In appearance Madame Dimitrieff is a blonde of dainty type with the temperament of her race, and the womanly charm which appeals alike to men and women.

Success of a Perry Averill Pupil.

Grace Fisher, of the Boston Opera Company, in a recent letter to her old master after alluding to her recent successes in such parts as Siebel in "Faust," Giovanna in "Rigoletto" and the priestess in "Aida," says:

I never for one minute forget when and from whom I received my first vocal training. When you figure it all up you are the one who gave me the real foundation for what I am doing now.

Miss Fisher received her first two years' vocal training from Perry Averill.



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American Press Tributes to Reinhold von Warlich.

The distinguished Russian Basso, Reinhold von Warlich, who is now singing in America with a success equal to that of the greatest lieder singers heard in this country, will give his first New York recital in Mendelssohn Hall on the afternoon of January 10. This recital promises to be one of the most important musical events of the season for two reasons: First, because of the artistic stature of Mr. von Warlich; second, because many of the compositions he is to sing will be wholly new.

It is not often that a smooth, resonant voice of beautiful quality and capable of varying degrees of vocal expressiveness, of ripened musical art and of keen novelties are combined in the equipment of one singer. Yet in the case of Mr. von Warlich the foregoing is the essential trait. He is a musician with high ideals, sensitive to the public's most exacting demands, and willing in the last degree in his endeavor to supply them.

Already recognized as one of the foremost of his branch of art singing, Mr. von Warlich is forging steadily forward, because he is a consistent and tireless worker and is never satisfied with what he does regardless of his successes. A few of the newspaper tributes which have been paid this gifted young singer will give an indication of the appreciation which his singing this season has won.

After the intricacies of much of our modern music, with its multitude of contributing elements and its exciting, complex effect, such a program as that given last evening at the Park Congregational Church by Reinhold von Warlich brings real rest and refreshment, with its reversion to the simplest, most primitive and spontaneous form of racial self-expression. Himself enchanted by the beauty of traditional folk music and the charm of legendary lore, Herr von Warlich seems only to ask of his audience the privilege of sharing with them his own pleasure. This is the conclusion that one must reach after observing the perfect sincerity and simplicity of his art.

The characteristically Russian facility for linguistic achievement is, no doubt, largely responsible for the man's success in singing English songs in an entirely pleasing way—for his mastering even an old ballad in Scotch dialect—but much of the credit of the performance is due to his remarkable enunciation and clean-cut diction. —St. Paul Pioneer Press, December 2, 1910.

At the close of the recital given in Carnegie Music Hall last evening by Reinhold von Warlich, basso cantante, with Uda Waldrop at the piano, the entire audience remained to bring out these artists for another number, a tribute seldom tendered a musician by a Pittsburgh audience.

It is very seldom, in this country at least, that one is privileged to hear a recital program rendered in such rare good taste, each song showing the thought of a singer blessed with a rich, smooth voice, well trained and with a high degree of interpretative intelligence.

When has Shakespeare ever been heard sung so delightfully as by this young Russian? It was no wonder that "Blow, Blow, Thou Winter Wind" and "It Was a Lover and His Lass" brought forth storms of applause.

The Loewe group, which closed the program, served to reveal the singer in some of the strongest phases of his work. Throughout the evening Mr. Waldrop proved himself a flawless accompanist. He not only followed every mood of the singer with absolute fidelity, but played with so beautiful a touch that every note gave pleasure. —Pittsburgh Post, December 20, 1910.

The young Russian artist, Reinhold von Warlich, possesses a rare basso cantante voice which he uses with intelligence and perfect understanding. The audience, which by its size showed the effects of the coming holiday season, more than made up for the lack of numbers by its enthusiastic reception of the two performers. A tribute was paid the singer when, at the conclusion of the regular program, the audience remained to bring out the two artists for another number.

The recital did not have a lagging moment throughout and disclosed a most happy choice regarding the selection of the different members. It was not one of the "over-the-head" variety, but one

containing many of the old songs in which Mr. von Warlich was pleasing in the extreme.

The program opened with Schumann's "Liederkreis," a group of twelve songs in which the singer is to be commended especially for his diction and for his consummate skill in his interpretation of the various moods from the beautiful work of Eichendorff. Following this group were five English songs, among which was the popular "Drink to Me Only with Thine Eyes." After this group, in response to the insistent applause, a seventeenth century song was rendered for an encore. Part III of the program was made up of Scotch and English ballads. Particularly happy was the singer in his interpretation of the Scotch ballad, "The Bonnie Earl o' Moray." The program closed with four German ballads by Loewe. In response to the demand of the waiting audience Schumann's "Two Grenadiers" was given as the good night number. —Pittsburgh Chronicle Telegraph, December 20, 1910.

Reinhold von Warlich, basso cantante, with his accompanist, Uda Waldrop, received such an ovation by a large audience last even-



REINHOLD VON WARLICH.

ing in Carnegie Music Hall that they were compelled to appear in another number after the close of their regular program.

Seldom has a performer or a pair of performers been so enthusiastically received. The quality of their performance was well perfect. He gave his program in a manner that will long be remembered with pleasure.

Very charming in its effect was the program which was made up of a group of early English songs, another of Scotch and English ballads and the Schumann "Liederkreis." Throughout the evening the work of the soloist was painstaking and thoroughly satisfying. Each song was given with rare good taste, and the rich, smooth voice of the singer showed the effect of perfect training. Shakespeare's "Blow, Blow, Thou Winter Wind" and "It Was a Lover and His Lass" were delightful and brought forth storms of applause. A Loewe group closed the program. In this the singer displayed some of the strongest phases of his excellent work.

As an accompanist Mr. Waldrop proved the wonderful control he possesses over the instrument. He followed every mood of the singer with fidelity, and aided materially by his intelligent conception of his work. Every note was a pleasure; every tone beautiful. —Pittsburgh Sun, December 20, 1910.

The celebrated lieder singer and interpreter of ballads, Reinhold von Warlich, and his accompanist, Uda Waldrop, gave a very suc-

cessful and highly pleasing song recital at the Twentieth Century Hall last evening.

From the moment of his appearance on the stage Von Warlich had the audience with him. He possesses a charming personality, plenty of temperament and a voice of rare beauty in all the registers. His interpretative art has a genuinely artistic spirit and a superabundance of musical mastery. This gifted artist combines with his greatness of execution, individual conception, originality of style, tenderness and sentiment. He can express all the different moods and passions and in everything he does his facial expression portrays the thought prompted by the different passages of the song. The fascination of his readings is due in a great measure to the fact that his habit of thought is fresh and clear and that his utterances are eloquent.

The program was intensely interesting. The songs were selected with a great deal of care and the program as a whole was made up to show the different song forms.

The singer was vociferously applauded and called upon to give numerous encores.

Much interest was added to the recital by the fine work of Uda Waldrop at the piano. His support was highly artistic. —Buffalo Commercial, December 15, 1910.

Reinhold von Warlich, the young Russian basso cantante, made his first public appearance in Buffalo at a concert last evening in Twentieth Century Hall. An audience of good size was present, and it was one predisposed to receive with the utmost friendliness the singer, who spent a part of his boyhood days in this city, the guest of his uncle, Heinrich Jacobsen, a former Buffalo musician. The intervening years since the talented Russian was last in Buffalo have been put to good account by him. He has devoted himself to study, especially along the line of dramatic lieder singing, and he has succeeded in making for himself a peculiar place among concert singers of the day, both as a program maker and as an interpreter.

It was a very interesting and quite unusual program that Mr. Von Warlich offered at last night's concert. It opened with Schumann's "Liederkreis," settings of twelve lyrics by Eichendorff, of which "Waldeggesprach," "Mondnacht" and "Frühlingsnacht" especially are familiar. Five early English songs followed, to which was added a sixth and most charming one in response to the hearty recall after the number. The third group contained a traditional Scotch air, "The Bonnie Earl o' Moray"; an old Sussex ballad, "King Henry, My Son"; Dikken's "Tom Bowling" and Hullah's "Three Fishers," as also Heinrich Jacobsen's setting of the R. L. Stevenson "Requiem." Group four consisted of four ballads by Loewe and a double encore included "Two Grenadiers" and Schumann's "Ein Jungling liebt ein Mädchen."

Mr. Von Warlich has two gifts which have contributed in great degree to his success, a voice of unusual beauty and a personality that is very winning. The voice is a bass of good volume and of mellow sweetness.

Uda Waldrop acted as accompanist for Mr. Von Warlich and proved himself to be thoroughly musical in every respect. Good touch and technic and innate feeling marked his work and made it only just that he should share in the honors of the evening. —Buffalo Express, December 15, 1910.

Scharwenka at Tonkünstler Meeting.

The Tonkünstler Society meets twice a month, alternately in Assembly Hall, Manhattan, and Memorial Hall, Brooklyn. Monday evening of last week, in the former hall, the society had for its star guest, Xaver Scharwenka, the celebrated composer-pianist. The program was devoted to his works with Mr. Scharwenka himself a participant in the performances. The numbers included the following concerted works and group of songs:

Sonata for Piano and Violoncello, op. 46, E minor.

The Composer and Horace Britt.

Songs for soprano—

Rauthgundis' Entsagung, from the opera Mataswintha.
Es muss ein Wunderbares sein (Redwitz), op. 10, No. 1.
In deinem Herzen (Rollet), op. 15, No. 1.
Mädchenlied (L. Pfau), op. 10, No. 2.
Liebes-Hoffnung (Reincke), op. 10, No. 3.
Sonnenlicht! Sonnenschein! (Folk Song), op. 15, No. 3.

Theresa Rühm.

The Composer at the Piano.

Quartet for Piano, Violin, Viola and Violoncello, op. 37, F major.

The Composer (piano), Richard Arnold (violin), Ernest H. Bauer (viola), Horace Britt (violoncello).

As the concerts of the society are private affairs, no extended criticisms are required.

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✻ Boris Hambourg as Viewed by the Press. ✻

It is but a few weeks since Boris Hambourg, the Russian cellist, made his American debut. Only a short time has elapsed since this young artist made his initial appearance before a New York audience and critics, all of whom declared him to be an artist of rare ability. There are many satisfying qualities in the artistic equipment of Boris Hambourg. He has tone, technic, musicianship, musical sense, intelligence and temperament. When he plays it matters not whether the composition is a concerto or a dainty berceuse, the interpretation is certain to be one of distinction.

In New York, Philadelphia, Memphis, Pittsburgh, Baltimore, Cleveland, St. Louis and other representative American musical cities where Mr. Hambourg has appeared, as well as at innumerable social gatherings, there has been but a single verdict, as the appended notices eloquently tell:

"Boris did not bore us," said one listener after Boris Hambourg had finished his recital; and that tells the whole story. Mr. Hambourg was entertaining from beginning to end, and unless a musician is entertaining he might as well take up some other profession, or become a professor of music. In the make up of his program the artist showed excellent taste. Popper's "Spinnlied" was done with a dazzling exhibition of virtuosity that fairly took one's breath away. Such brilliant music is difficult on the violin, but trebly so on the cello, and that Mr. Hambourg played it flawlessly, at a breakneck pace, showed him to be the master of his instrument, technically speaking. The higher musical qualities were displayed in other numbers, notably the Grieg sonata.—New York Evening Post, November 7, 1910.

He is a young man of pleasing personality and he plays with virtuosity. He produces a warm tone and in his playing displays both temperament and sentiment.—New York Herald, November 6, 1910.

I know that he is likely to repeat in America any success he may have had elsewhere, as I have not heard cello playing which pleased me more in some time. His style is so plastic, fluent and lightly elegant that one thinks of his instrument as a deep toned violin, rather than as a cello. His tone is even, pure and mellow, and his execution quite remarkable, clean and facile. As an artist of distinction, as well as a virtuoso well above the average, Mr. Hambourg will be heard again with pleasure.—New York World, November 6, 1910.

Mr. Hambourg showed yesterday that he possesses an adequate technic and a tone that is pure and generally of correct intonation. His bowing was good and his cantilena was excellent.—New York Tribune, November 7, 1910.

When he played for the first time in America, Boris Hambourg made two things very clear; first, that in artistic stature he quite dwarfed his pianistic brother, Mark Hambourg; secondly, that in technical proficiency he has few if any masters. A large audience of discriminating listeners showed clearly that it appreciated thoroughly the young cellist's extraordinary work and responded to his appeal with loud expressions of enthusiasm. Boris is the essence of refinement, his reticence, his economy of expression, his impeccability, his polish, his Gallic suavity marking the very opposite pole of interpretative art. He bore himself with dignity and repose. He made no more movements than he was compelled to make; he seemed intent on his work, paying little attention to his audience, except to acknowledge applause and respond generously with encores. In many respects his performance must have amazed every listener,

so flawless was it in tone and technic. But most marvelous did it appear to those initiated into the difficulties of the peer of all instruments.—New York Press, November 6, 1910.

A larger number of people found in him a performer of finished style and technical accomplishment evidently sincere in his devotion to music for its own sake and not as a means of self exploitation. He is not without fire in his veins; but it is entirely under control. Mr. Hambourg played the E major suite by Valentini with nice taste and finish, and was especially happy in his realization of the "echo" effects in which it abounds.—New York Times, November 6, 1910.

Mr. Hambourg proved himself a gifted, serious musician. He appeals to his hearers as much for his utter naturalness as for the beautiful tone that he manages to secure. He applies himself di-



BORIS HAMBOURG.

rectly to his art and refrains absolutely from posing or tricks. His execution was skillful; phrasing eloquent, and his bowing expressive.—New York American, November 6, 1910.

Mr. Hambourg's principal number was Grieg's A minor sonata, in which he showed a good intonation and finger technic. His later numbers were lighter in spirit and aroused enthusiastic applause.—New York Evening Sun, November 8, 1910.

His playing is of the kind that may be described as almost sensuous, so refined and delicate is it. His tone is of an essentially beautiful quality, clear and pure, but for all that, it is more of that

appealing tone which speaks of the romantic rather than the heroic in music. His choice of program indicates the romantic character of the artist and his playing fully corroborates the thought. Technic the cellist possesses in a marked degree. It is the possession of musical qualities, of temperament and intellectual qualification sufficient to hold in control the temperament, thus insuring a well balanced interpretation, that the world demands. The possession of these attributes is why Mr. Hambourg is a great cellist. All the beauties were brought out, and the performances elicited from the audience unqualified marks of approval of Mr. Hambourg's artistic work.—Baltimore Sun, November 26, 1910.

Boris Hambourg has fluency, grace and gifts of expression that are admirable.—New York Evening World, November 7, 1910.

Although his name did not appear at the head of the program, the honors of the evening, from an artistic standpoint, belonged to Mr. Hambourg. His solo numbers were very enjoyable; they served to accentuate the smoothness of his technic and also its crispness as well as his sweet tone.—Pittsburgh Post, October 29, 1910.

Technic and true feeling present a happy union in the musical art of Mr. Hambourg, who opened the program with a masterly interpretation of Grieg's sonata in A minor. His performance showed to best advantage in his own arrangement of Cadman's "From the Land of the Sky-blue Waters" and Popper's "Spinning Song," which was a dazzling achievement in technic.—Pittsburgh Gazette-Times, October 29, 1910.

Boris Hambourg filled the promise of the expectations which coupled him with the reputation of his family name. He delivered himself of the most difficult Tchaikowsky "Variations," seldom heard, in a manner which bespeaks talent and technical equipment of rare attainment. His tone is warm and musical and manifested its qualities in the "Nocturne" and "The Swan," as well as in his encores, the middle movement of the Schumann cello concerto and Massenet's "Elegy."—Cleveland News, December 13, 1910.

Boris Hambourg brought out of his cello tones of fulsome beauty. The "Variations" of Tchaikowsky showed his scholarly artistry, and in the Chopin nocturne he brought out all its sensuous beauty of tone. The "Spinning Song" of Popper was a captivating bit of realistic virtuosity. The spinning wheel whirled up and down its scale as a spinning wheel really does, not as spinning wheels in music usually do.—Cleveland Plain Dealer, December 13, 1910.

Boris Hambourg proved himself an artist of distinguished ability. His tone is full, sympathetic and vibrant; technic of the virtuoso brand. Boris looks and plays like a genuine artist, for he can make his cello sob or scintillate at will.—Cleveland Press, December 13, 1910.

Few musical audiences in this city have ever been offered a more enjoyable program than that given by Boris Hambourg, and so admirably played that it left nothing to be desired. Too much praise cannot be bestowed upon this great artist for his superb work. Mr. Hambourg has a warm, sympathetic tone, a faultless technic and a most remarkable temperament. The Marcello sonata was played with all the ardor and classic spirit it deserved and the variations heard in this city before took on a new life and color under his masterly bow.—Baltimore Star, November 26, 1910.

In Cui's "Cantabile" the mature artist was revealed. Exquisite tonal and temperamental gifts of the first order became apparent and the artist's arrangement of Chopin's mazurka in D major disclosed his brilliant technical equipment. By the time he reached Popper's "Spinning Song" he had lifted his critical audience to a height that must have been fully satisfying to the player. Mr. Hambourg's mastery of his instrument is complete. Such stunningly effective work has not been heard for some time in this city.—Pittsburgh Dispatch, October 20, 1910.

Boris Hambourg was the star soloist, his masterful playing of the cello bringing forth rapturous applause. It was really a demonstration of the possibility of reflecting the human voice through a bow and string. His rendition of Chopin's nocturne in E flat was weird, plaintive and sonorous, while the "Spinning Song" by Popper gave all the impressions of the whirl of the loom. It was realism exacted from an instrument, as well as a demonstration of his technic.—Memphis Commercial Appeal, November 18, 1910.



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HEMENWAY CHAMBERS.
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BOSTON, Mass., December 24, 1910.

The wonted Christmas performances of "The Messiah" by the Handel and Haydn Society under Emil Mollenhauer, conductor, were given in Symphony Hall Sunday and Monday evenings, December 18 and 19 respectively and enlisted two quartets of soloists. Those for the first performance included Florence Hinkle, soprano; Nora Burns, contralto; Humbird Duffey, tenor, and Clifford Cairns, bass. Of these Miss Hinkle brought her own lovely voice and splendid vocal art, to the task of the evening and scored a distinct and most emphatic success. Mr. Cairns, who appeared as a stranger, will need no further introduction after this, since he conquered all by his splendid voice, clear cut diction, and the ease of his vocal delivery. He has the true oratorio style and it will not be long before he will create a distinct position for himself among the best known bass singers of this country. Mr. Duffey's voice is too light for so large an auditorium and just by reason of this the large and impressive effects so necessary for good oratorio singing were entirely lost. Miss Burns has a contralto voice of sympathetic quality, but uses it in such a throaty manner that its vocal and musical possibilities are entirely discredited. The quartet of Monday evening included Caroline Hudson, soprano; Pearl Benedict, contralto; Reed Miller, tenor, and Frederick Martin, bass. A quartet of true and tried singers who have been heard here before and who have each and every one made themselves signally felt in their divers artistic capacities, wherever they have appeared. The smooth beauty of Miss Hudson's voice is equally at home in the difficult roulades of the air "Rejoice Greatly," as in the large and authoritative dignity of the aria, "I Know That My Redeemer Liveth." Miss Benedict gave a splendid account of herself throughout the performance, while Mr. Martin needs no further mention, since "The Messiah" has become one of his artistic perquisites wherever it is sung, by reason of his massively authoritative work in the part. Mr. Miller upheld the high standard of the evening by his artistic singing of the opening recitative and air. The attendance on both occasions was most gratifying, the hall being entirely sold out for the Sunday concert while the choral and orchestral performances on

both evenings were up to the usual high standard set by this society.

The third and last recital of the series given by Nina Fletcher, violinist, and Richard Platt, pianist at the Somerset Hotel took place Monday afternoon, December 19 and again attracted a large audience despite the nearness of the holiday season with its attendant distractions. The program of this concert introduced the Saint-Saëns sonata, op. 75, as the novelty, the Grieg op. 8 and the Brahms op. 108 for the other numbers. On a first hearing the Saint-Saëns sonata seems rather long and diffuse. No fault could be found, however, with the playing of both artists, which reached the climax of the afternoon in their truly magnificent rendering of the Brahms sonata in which they seemed so thoroughly at home. It is to be hoped that Miss Fletcher and Mr. Platt may be heard under the same auspices soon again as, despite the many excellent ensemble organizations now in existence Boston cannot claim another of like import or equal artistic prominence.

Anna Christensen, a soprano pupil of Madame de Berg-Lofgren, assisted by the Marianen Trio and accompanied by her sister Eleanor, gave a successful recital in Chickering Hall, December 15. As Miss Christensen has made a specialty of Norwegian folk songs her program contained a group of those in addition to a group of English songs which included among other numbers the "Fairy Lullaby" by Mrs. Beach.

Press echoes from Charles Anthony's recent appearances in New York with a string Quartet all speak in the highest terms of the artistic playing of the young pianist, who assisted in the first performance of a quartet by Rubin Goldmark, still in manuscript. As the same Quartet is to play this composition at one of its Boston concerts in the very near future, with the assistance of Mr. Anthony, the public here will also have an opportunity of hearing him in this new work.

In answer to the many inquiries sent to this office regarding the unusually fine advantages offered by the H. W. Dunning Company in their unique "Music Lovers' Pil-

grimage," the writer can only quote from a friend who went on the pilgrimage last season and was so thoroughly delighted with her experience that she hopes to take this trip again next season.

Felix Fox was the soloist at the Hoffmann Quartet concert given Sunday afternoon, December 18 at the St. Botolph Club, playing the piano part in the Dvorák quintet in A major.

An unusually interesting program of solo numbers and duets, given by Anna Miller Wood, mezzo-soprano, and her artist pupil, Edith Bullard, soprano, called out a representative gathering of social and musical people who met in Miss Wood's studio Sunday afternoon, December 18. As this was the first public recital appearance of both ladies since their return from Europe, where they went for the purpose of study and relaxation, much interest was displayed by all present in the fine choice of songs, as also in their delightful manner of rendering them. Jessie Davis lent variety to the program by a group of well played piano solos, and Albert W. Snow played efficient accompaniments. At the close of the recital the guests all partook of a social cup of tea.

Roxanne Chandler, the enterprising artist-pupil of Charles Anthony, has resumed her large class at her home in Ithaca, N. Y., which she left about eighteen months ago for the purpose of studying with Mr. Anthony. When she went home last June for the summer the calls for her teaching services from friends and pupils became so insistent that she determined to return to Ithaca once a month during the season after getting her classes in Boston well started. This has been so well arranged that Miss Chandler is now able to go back and forth doing successful work both here and in her home town without appreciable loss of time in either direction.

A recital by Edith Wenmark, soprano, with the assistance of Angela McCarthy, contralto, drew a large audience to the Swedish Church December 8, to hear their lovely, well schooled voices, which are the product of Madame de Berg Lofgren's studio.

Jessie Davis reports many excellent engagements for January and February, and a large class of interesting pupils to actively take up her time betwixt and between.

Piano and voice pupils of Ida E. Dow, assisted by Marie Colburn Gosse, reader, and Paul Bennett, tenor, united in a Christmas recital given in Faelten Hall December 19.

B. M. Davison, of the White-Smith Company, of this city, and Mrs. Davison, were among the out of town guests at the Cadman testimonial concert in Pittsburgh, December 22.

The tenth pair of concerts by the Boston Symphony Orchestra brought a novelty in the form of the Lalo concerto, op. 20, for violin, with Sylvain Noack, of the orchestra, as soloist, the prelude to "Hänsel and Gretel" by Humperdinck, the Dvorák symphony "From the New World," and Brahms' "Academic Festival Overture" as a close. Mr. Noack has won a distinctively welcome place

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GERTRUDE F. COWEN.

Reception-Musical to Scharwenka.

The reception-musical given in honor of Xaver Scharwenka, the noted pianist and composer, by Hein and Fraemjcke, at the New York College of Music, December 20, crowded the college hall to the doors. The following program of Scharwenka compositions was given:

Trio, A minor, op. 45.

Harry Meyrowitz, William Doenges, E. Bronstein.

Aria from Mataswintha.

Ess Muss ein Wunderbares.

In Deinem Herzen.

Mädchenlied.

Liebeshoffnung.

Sonnenlicht, Sonnenschein.

Theresa Rihm.

Scherzo, op. 4.

Herman Magaliff.

Spanisches Ständchen.

Staccato Etude.

William Parson.

The affair was immensely successful. At the close of the set program Professor Scharwenka played three of his own compositions, as follows:

Erzählung am Klavier.

Noveltte in F minor.

Variations in D minor, op. 48.

This was the signal for enthusiasm. Each work revealed the tone gradations and the warm sentiment flowing from those warm blooded fingers aroused storms of applause. At the close of the musicale many admirers were presented to the star of the evening.

Santa Claus Generous to Carl.

William C. Carl, the musical director of the Guilford Organ School, received a handsome easy chair from the students of the school as a Christmas present. The choir of the "Old First" Presbyterian Church, where Mr. Carl is organist and leader, presented him with a fine music case from Vienna. The master also received many individual gifts from relatives and friends on both sides of the Atlantic.

Jane Osborne-Hannah as Nedda and Butterfly.

Jane Osborne-Hannah, recalled by New Yorkers for her successes at the Metropolitan Opera House last year, has duplicated her successes with the Chicago Grand Opera Company this season. The following opinions from the Chicago papers refer to Madame Osborne-Hannah's appearances as Nedda in "Pagliacci" and the title role in "Madama Butterfly":

The principal feature of "Pagliacci" was the reappearance before a Chicago audience of Madame Osborne-Hannah, who already is favorably known to local music lovers by reason of her appearances with the Metropolitan and Boston companies. This artist accomplished on this occasion, as upon the others, excellent work. Her voice again impressed with its tonal attractiveness, and her



OSBORNE-HANNAH,

Soprano, Chicago Grand Opera Company.

Photograph by Matzene, Chicago.

acting was fervid, with the fervidity which such an opera as that by Leoncavallo makes necessary.—Chicago Record-Herald, November 8, 1910.

Mrs. Osborne-Hannah was charming in the lighter parts and rose to a pitch of pathos in the last act such as she has never shown before. There is something touching in her manner, something whole-souled in the simplicity of her acting which grows on you each time you hear her, and that makes you rather think that she would be even better cast in the Italian roles than in the German. Her voice has a color that fits the music, and she throws herself into it as though she loved it. She has made her place secure as an artist whose voice, musicianship and feeling for the dramatic situation is fine, with the sincere, human quality about her that appeals.—Chicago Evening Post.

Jane Osborne-Hannah, the Chicago artist, took the part of Nedda and created an extremely pleasing impression. She sang very well and acted with discretion. She was particularly effective in the second act upon the mimic stage. Her Columbine was graceful and pretty, and her contest with Canio was very well performed.—Chicago Journal.

Whenever one of our American artists appears in any of the famous operatic roles and makes a favorable impression, as did Jane Osborne-Hannah last evening at the Auditorium in Puccini's Japanese musical tragedy, "Madama Butterfly," it is a certain source of gratification to us, the more so, when the singer is a

Chicaguan, as in this case. Madame Hannah has been heard altogether too infrequently during this season, considering the really fine musical interpretation which she disclosed in the role of the guileless Japanese maiden. . . . Her vocal equipment proved a pleasant surprise, and she sang the music allotted to her with fine appreciation of its musical values and with vocal finish.—Chicago Examiner, December 8, 1910.

Mrs. Osborne-Hannah is possessed of a voice colored with much beauty of tone; she has learned to effective purpose how it should be used, and her ideas concerning the unfolding of scenes carrying a burden of tragedy and pathos are of convincing power and charm. The delineation of Puccini's heroine, her infinitely affecting progress through the flower-laden land of happy love and through the shadows of misery and despair was given to the listeners at this performance with the sincerity of the artist, who herself feels the meaning of that which she sets forth. It was possible to believe that the deserted wife of Pinkerton is not a puppet to Mrs. Osborne-Hannah; that the inexorable march of fate that ends in the stupendous grief which only death can cure is not to her a merely theatrical device. Since the interpreter of Cio-Cio-San was convinced of the beauty and the pathos of her story it is natural that her success with the public was of enviable kind. Mrs. Osborne-Hannah was—if applause meant anything at all—assured that her efforts had been appreciated and that they had been enjoyed.—Chicago Record-Herald.

Mrs. Osborne-Hannah in the title role proved the music is even better suited to her voice than at first seemed the case. She sang it with authority that emphasized its beauties by effective shading and phrasing.—Chicago Tribune.

Of course the interest centered in the Madame Butterfly of Madame Osborne-Hannah. The entrance of Madame Butterfly singing from way behind the scenes is one of those tricky things, very effective when it goes right, yet with danger every moment, but Madame Osborne-Hannah handled it exceedingly well, the voice pure and ending exactly on the pitch. Her tone was warm in color through the middle with almost the quality of a mezzo, the piano and pianissimo very clear.

In the second act she did the best singing we have ever heard from her, with greater intensity of meaning, more freedom in entering into the drama, than in anything she has done. The voice took on more depth, the words came from farther down, she "let herself go" as she has not done before.

The final scene Madame Osborne-Hannah gave with power, vocally and histrionically, playing the hara-kiri according to the stage directions of the score. These call for the child to sit blind-fold on the floor, waving two American flags, while Cio-Cio-San goes behind the screen, emerging with the scarf about her throat to fall prostrate as Pinkerton enters. Madame Osborne-Hannah's Madame Butterfly gained the tribute of tears and she was recalled a number of times after each act.—Chicago Evening Post.

Boston Critics Praise Clifford Cairns.

Clifford Cairns, the American basso, made his debut in Boston, December 18, with the Handel and Haydn Society in "The Messiah." The critics of that city found much to admire in the singing of this artist. The following lines will be read with interest by other societies needing a good oratorio singer:

Mr. Cairns had in his turn the bass arias, a manner approaching what is known as the true oratorio style. "Why Do the Nations" was finely sung.—Boston Transcript.

Mr. Cairns had the requisite resonance in his tones and authority in his interpretations.—Boston Post.

The work of Mr. Cairns was pleasing: his voice rang true and his diction was excellent.—Boston Advertiser.

Mr. Cairns sang in Trenton, N. J., December 15, and concerning that appearance the Trenton Daily Gazette said:

Clifford Cairns is a soloist of temperament and unusual smoothness for a basso.

The Trenton Times said:

Mr. Cairns has a charming personality, and the more he sang the more he enthused. He has a true bass voice which shows excellent training. His songs were beautifully and effectively sung.

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Private Address: Metropolitan Opera House, New York



LEIPSIK, December 5, 1910.

The eighth Gewandhaus program, with Arthur Nikisch at his post, had only the Schubert overture to "Rosamunde," the Reger violin concerto, played by Alexander Schmuller, and the Brahms third symphony. This was the first Gewandhaus playing of the Schubert overture since 1905 or earlier. It carries an opus number, 26, and though it does have the plainness of a very early work, there is elemental strength in it. Whatever may be for or against the Reger concerto, which has been and is still so often and so enthusiastically written about from Leipzig, it has found its greatest interpreter in this Alexander Schmuller, formerly of St. Petersburg, now living in Charlottenburg-Berlin. A year ago, in Leipzig, he became the first to play the work from memory. His first performances required respectively two and three minutes more than an hour. Now that he has acquired so perfect command of the material, he played in the Gewandhaus rehearsal and concert respectively in fifty-eight and fifty-eight and one-half minutes, with total of two minutes pauses between movements. Notwithstanding exact observation as above, a Leipzig critic wrote that the performance took five-fourths of an hour, and a well known manager solemnly stated the time as an hour and ten minutes. It may have seemed several hours to them, but that is no excuse for wildly inaccurate statements of an item that may interest conductors who have programs to put together. As to the musical attributes of the concerto, the sixth and seventh hearings by the same pair of ears bring new interest to the middle part of the first movement and leave the largo one of the greatest single movements that has ever been written in tone. Schmuller played it in imposing fervor and fullest realization of its portent. Nikisch kept the orchestra to the most perfect support, and a generation may elapse before a more successful rendition be given the work. The concerto completed and intermission over, Nikisch was soon again the great man in the Brahms symphony. As has been repeatedly stated in these letters, the prime ingredient for Nikisch's Brahms playing is repose, combined with mood intensity and musical sincerity which seem to give an unbroken line from beginning to end of the particular symphony. Nikisch was repeatedly recalled both at the rehearsal and at the evening concert.

Within the last ten days the local musicians and all music lovers have been in a scare, fearing that Nikisch would be engaged for the Vienna Royal Opera, thus changing his residence from Leipzig to Vienna. Even as late as Saturday morning, December 3, members of the orchestra and all those nearest interested considered the task of holding him for the Gewandhaus impossible. But that evening the men had news that Nikisch would remain, and on Sunday the Leipzig papers published especially cordial greetings to the great artist who had been saved to the city again. At the last Wednesday morning Gewandhaus public rehearsal the audience greeted him so heartily as to require Nikisch's repeated acknowledgment before the orchestra could begin on the program.

The fourth regular concert of the Philharmonic series by the Winderstein Orchestra was under Richard Hagel, recently of the Leipzig City Opera. The evening was given up to the "Totentanz" by Felix Woysch, of Altona-Hamburg. The soloists were Gertrud Bartsch, Willy Luppertz and Erich Klinghammer of the Leipzig Opera, Waldemar Henke of the Wiesbaden Opera, and Frieda Hagel-Ritter, wife of the conductor. The composer, Woysch, is also author of the text. The poem shows the call of death, as in turn it claims the king, the peasant, the child, the jester and the sage. Woysch has written a fine text and used his great gift for musical characterization in the invention of innumerable programmatic figures, which also have agreeable quality as music. The composition as a whole cannot claim unusual value, yet it is to be rated a truly successful work. It would be surprising if it did not gain favor in Germany or wherever the German language is sung. The performance given under Hagel was superb in general. The visiting tenor, Henke, and particularly the Leipzig baritone, Lüp-

pertz, were unusually satisfying. Mrs. Hagel also sang agreeably in pure and easy production of a voice of good native quality. The performing forces of chorus and orchestra were held to splendid ensemble under Hagel's strong leading.

The second concert by the Bohemian Quartet brought Max Reger's D minor piano quartet, op. 113, which was first given in June, at the Zürich festival. Reger played the piano part. The program began with Dvorák's string quartet, in D minor, op. 34, and closed with the Mozart A major quintet for clarinet and strings, with clarinetist Oskar Schubert of Berlin. Though the Reger piano quartet met strong approval on its giving at the Zürich festival, the Leipzig critics have scolded more about it than about any Reger work given here in recent seasons. One does not easily understand their discontent, since at least the first three movements contain as eloquent and powerful themes as Reger or anybody else can write. Especially the scherzo is of better musical weight than the usual Reger scherzo. The ground cause of complaint or failure to appreciate may be the persistent change of phrase and material, the ever rising and falling flood which is so typical with Reger and is very pronounced in this work. This brings the composition to the status of a typical work by Bruckner, which also goes through many changes of phrase and gets no approval from those who cannot hear intently enough. Yet Bruckner's was one of the several imposing composer voices of the nineteenth century, and it will be heard far more frequently in the future than it has been in the past, if it gets its due.

The annual piano recital by Alice Ripper had a MacDowell prelude, the Schumann fantasia and the toccata, the Sinding B minor sonata, op. 91, for the first time in Leipzig; a Spinelli nocturne, the Sofie Menter study in sixths and the Liszt "Mazeppa" etude. The playing showed splendid musical attributes throughout and occasional technical features of sensational brilliancy, so that this artist may rank with the very greatest virtuosi of the day. The local public showed curiosity for the Sinding sonata, whether or not it was possible to enthuse over it. The writing is nowhere stronger nor weaker than the usual Sinding, and the work seems to show no departure from paths long trodden by him. There are the beautiful melodic qualities in plaintive Norwegian character, frequently the typical, ecstatic up-scale runs, the unending accompaniment of rapid running figuration in wide arpeggios, which sometimes brings the work into a great and pleasing rumble, but becomes uninteresting when so long employed as by Sinding. What with the rumble and the beautiful Norwegian melody, there is no time for an impression of polyphonic work. The listener is not quite sure that he has heard a sonata at all, yet he has experienced some pleasure during the twenty minute session. Miss Ripper was rewarded with wildly demonstrative applause at the close of her recital.

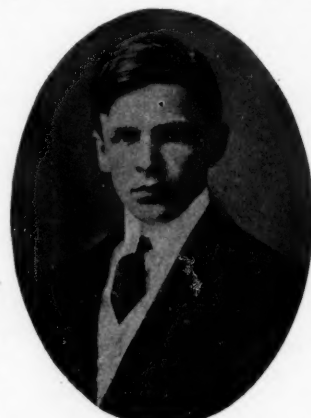
The Rebner Quartet of Frankfurt-am-Main played a Brahms program, with the C minor and A minor of op. 51, and the B flat major, op. 67. The personnel is Adolph Rehner, Walter Davison, Ludwig Natterer and Johannes Hegar. Through four or five seasons' work together the men have acquired a most commendable ensemble and their results, viewed technically, are satisfying in a high degree. It is a pleasure to note the musical results standing just as firmly, for a Brahms program, at least. They have firm hold on the great principle for Brahms—slow and reposeful, yet intense playing. Their reading was ever plastic and intelligible, so that the entire content of the scores was realized. Every one of these Brahms compositions carried unfailing interest, yet the last one did seem to show themes and ideas of greater character and greater vitality, as if Brahms was ever progressing in his power to express. The distinguished attainments of the Rebner organization were liberally recognized by all those of the public and the city press.

Leon Rains, basso, of the Dresden Royal Opera, gave a recital to include not only songs by Schubert, Brahms, Debussy and Strauss, but eight songs much less known in Germany, such as Foote's "I'm Wearin' Awa'," William Arns Fisher's "Under the Rose," Hans Sommer's "Bernsteinhexe" and "Nachts," Roland Bocquet's "Ellen" and "Waldestimme," A. Bungert's "Bettlerliebe" and Karl Pembaur's "Ich und die Sehnsucht." Mr. Rains' voice is one of the most voluminous that is ever heard in concert. It maintains beautiful quality and Mr. Rains sings in fully musical manner. The audience showed interest in the Foote and Fisher songs, yet there was much more value in Sommer's wide swinging "Bernsteinhexe" and "Nachts," the latter having fine musical quality while busying itself with mood painting. Mr. Rains gave his program in finish and in the style of an earnest and agreeable artist.

The Leipzig City Opera has inaugurated a series of performances at reduced prices as an offset to its casual festival and guest performances at increased prices. The

four German master works, "Fidelio," "Magic Flute," "Freischütz" and "Tannhäuser," were chosen for the first experiment, and "Fidelio" begins on December 7. The roles are cast with the very best artists the Opera has.

Albert Spalding's one recital and four day visit in Leipzig have sufficed to leave among musicians a singularly complete conviction of his eminent attainments as violin virtuoso and musician. The recital itself was an appeal to the sober musician, though before the evening was over it was incidentally observed that his attributes purely as a virtuoso would be sufficient to distinguish him. There were the Handel A major sonata with piano, the Bach E major minuet and prelude with the Schumann accompaniment, the



ALBERT SPALDING.

first (A minor) of the seven Reger solo sonatas, op. 91, Schumann's "Garten Melodie," "Am Springbrunnen" and adagio from the "Märchenbilder," op. 88, a bagatelle by Sinigaglia, the Brahms-Joachim G minor Hungarian dance, the second berceuse by Henri Oswald and the introduction and rondo capriccioso by Saint-Saëns. In the Handel sonata Mr. Spalding played in great tonal warmth and nobility of style, so that he had the full sympathy of his audience with the very first movement. A fervid "bravo" from a venerable enthusiast was heard at the close of the movement. A critic on one of the evening papers applauded and spoke enthusiastically. Following the Handel, came the Bach minuet in steady breadth, in beautiful spirit and complete structural clarity. The prelude became a true virtuoso piece in the great tempo he assumed, yet it remained absolutely pure in tone and form, without once losing its significance as music. The Reger solo sonata of this program is not one of the composer's imposing works, yet it is beautiful music which Spalding exploited to the utmost, playing in the high relief which every Reger composition demands, while realizing the full inspirational value of every phrase. There was again the eminent simplicity in the Schumann "Garten Melodie" and adagio, between which the "Springbrunnen" had given opportunity for fullest display of the big technic, both with bow and left hand. Thus the concert proceeded in perfect exposition of every number to the brilliant close with the Saint-Saëns capriccioso. The concert had been interrupted after the Hungarian dance in order that an encore be granted. At the conclusion of the Saint-Saëns number the entire audience remained and applauded until other encores had been given. Max Reger and publisher-manager Ernst Eulenburg were among these enthusiasts. The recital had been one of unbroken pleasure, whether considered for its completely satisfying technical procedure or its eminent musical qualities.

The present is a time of superb musicianship in many lands; nevertheless, on two occasions during Mr. Spalding's stay in Leipzig, he amazed composers Hans Sitt and Max Reger by playing their violin concertos with them at sight. The first call was at the home of Professor Sitt, under whose conductor brother at Helsingfors Mr. Spalding had played while on his seven weeks' Russian tour last winter. The first interest of the visit was in two beautiful violins of 1866 and 1874, by the professor's father, the late violin maker Anton Sitt, of Prague. A viola of 1876 and cello of 1864 to complete the quartet are also in possession of the distinguished Leipzig son. After Mr. Spalding had tried the violins by playing movements from Reger and Bach solo sonatas, Sitt took up the manuscript of a concerto he was just completing. The composer had not yet had opportunity to play it with a violinist. He sat down to the piano and invited Mr. Spalding to play with him. The session that ensued was an exciting one, since the visiting artist read in great surety and impulse, as if he had known the work always. The pair made only one or two stops for the two movements they read. They were enjoying themselves hugely, and THE MUSICAL COURIER representative, as the only spectator, knew that this was the best show he had attended for a long time. If there had been no free ticket he would have gladly paid the price of admission. On the day after the meeting with Sitt, Mr. Spalding called alone on Reger, and they were soon reading the concerto by the big composer. This time there was the advantage of a printed violin part, and Mr. Spalding had also hurriedly visualized the work the night before, while trying to get to sleep. It is not known whether the concerto put him to sleep or

kept him awake, but he was wide awake enough next morning to astonish this composer just as he had surprised the other. Such experiences are not frequent, even in the lives of those who are continually in touch with the foremost. Wherever they do occur, a correspondent finds great pleasure in reporting them.

The ninth Gewandhaus concert, with Nikisch at his post, was a rendition of Berlioz's "Damnation of Faust." As is usual with every choral work requiring an entire session, the public was admitted to two rehearsals and the Thursday evening concert. The first public rehearsal was on Tuesday evening at 6.30, the second on Wednesday at the regular hour of 10.30, and the Thursday concert as usual at 7 o'clock. The mixed chorus was that of the Gewandhaus, the soloists were Fräulein Birgit Engell of the Wiesbaden Opera, Jacques Urlus, Alfred Kase and Willy Lüpertz of the Leipzig Opera. For the Tuesday evening rehearsal, Fräulein Grete Merrem, of the Leipzig Opera, substituted for Fräulein Engell, who had not yet arrived. The performance of the Berlioz was a very notable one in respect of the beautiful quality in which the chorus accomplished its work under Nikisch's leading. It must not be forgotten that Nikisch's faculty for balancing choral with orchestral forces is just as pronounced as any feature of his skill as conductor of orchestra alone. Certain it is that the Gewandhaus chorus never sang in finer detail than on this occasion. The solo voices were also eminently satisfactory and Berlioz will not be likely to get a finer rendition from German artists. Next week's Gewandhaus concert brings the baptismal performance of Max Reger's only piano concerto, played by Frieda Kwast Hadopp, of Berlin.

At the annual charity concert in the Zoological Garden Hall, November 30, the performers were tenor Rudolph Jäger of the Leipzig Opera, pianist Fritz von Bose of the Conservatory, violinist Palma von Paszthory and soprano Margarethe Weigelt. Their program of well known selections had also the less known B minor piano and violin rondo brilliant by Schubert, and an agreeable piano gondoliera by Reinecke. An especially agreeable charity concert was given for the Jewish "Gemilath-Chasodim" by a group of very young artists, including pianist Josef Kaganoff and sister, the soprano Rosa Kaganoff, the cellist Gdal Salessky and baritone Santo Sonini of the Leipzig operetta theater. The singers gave Mendelssohn duets besides solo numbers, Kaganoff played finely in a Baumann gavotte and Schumann arabesque, and Salessky, who recently gave most successful concerts in Kiev, Russia, played small pieces by Bach, Goens, Kalinnikoff and Drigo. The young soprano produced a small but pleasing voice in delightful ease and freedom. Sonini, a recent pupil of Alexander Heinemann, sang superbly. It is seldom that so unpretentious a concert nets so much satisfaction as on this occasion.

Julius Wolfsohn, pianist, of Vienna, gave an unattractive and highly faulty recital, with a huge program, embracing the Brahms F minor and Chopin B flat minor sonatas and much other material. It is doubtful if so bad a recital was ever offered to the public of Chicago.

Georg Zcherneck, the Leipzig pianist, played a recital to include only the G minor, introducing the fugue, op. 42, by Wilhelm Berger, the Schumann F sharp minor sonata, and a Liszt group, comprising the "St. Francis" legende, the eclogue and the tarantella from "Venezia e Napoli." Zcherneck has been known for years as the possessor of

a notable technic, which he has always employed in the manner of an earnest and talented musician. These observations remain valid and are to be supplemented by reporting his greater power of concentration and feeling. His recent recital was a most enjoyable one.

Anna von Gabain, pianist, of Munich, played the first sonata, op. 50, by the Leipzig composer, Sigfrid Karg-Elert, the E flat variations and fugue by Walter Courvoisier, and the Beethoven "Sonata Appassionata." The entire program was characterized by unsteady and unstable interpretation, nevertheless it was possible to take great interest in the Karg-Elert sonata. It is not possible entirely to disassociate this music from that of other modern spirits, but the content is beautiful and the workmanship is so thorough as to give satisfaction continually. There are passages of ecstatic playing in nearly all of the movements; the second (slow) movement has some somber material of great beauty, as of some old church mode, of Grecian or other statuary. The finale has a jig rhythm strongly suggesting Scotch, all carried in much interesting work. The composition as a whole is highly unconventional and good musicians may find much pleasure in playing it. The rendition here required just thirty minutes. The Courvoisier variations carry interest, with considerable pure music along the way.

A Liszt orchestral program in the Kaufhaus carried the conductor debut of Hans Avril and accompaniments for the Leipzig pianist, Anatol von Roessel. There were the symphonic poem "Tasso," the A major concerto, the "Orpheus" symphonic poem and the Hungarian piano fantasia with orchestra. The young conductor has been for some seasons under the eye of Hans Winderstein. The selections of his program have many problems for a young director, but the concert was played without noticeable accident. Mr. Avril seems to have moderate talent. Von Roessel played the two piano compositions in an orderly manner. One cannot judge how much better the result would have been with an older conductor for the accompaniments. The attendance was large and much honest enthusiasm was shown for the musical offerings.

Song composer Richard Wetz played the accompaniments in a recital of nineteen of his songs, five of which are still in manuscript. The singers were mezzo soprano Alma Brunotte, and baritone Robert Spörty. The selections are all entitled to respect for the earnest style and honest composing in plain means, yet hardly one has place in the modern song economy. They are in nearly every case superannuated at birth. Mr. Spörty sang rather correctly but most uninterestingly. Miss Brunotte sang correctly and interestingly, with a voice of good quality and considerable volume. The songs entitled "Melancholic," "Morgen" and "Tanzlied," all in the press of Ernst Eulenburg, may be usable on American programs. The better invention is contained in the last two.

Fritz Lange-Frohberg, cellist, of Dresden, made a debut in Leipzig with orchestra under his instructor, Georg Wille, of the Dresden Royal Opera Orchestra. Wille celebrated his conductor debut by further leading the Winderstein Orchestra in the third "Leonore" overture and the vespers to the fifth act of Reinecke's opera, "Manfred." The cello numbers were the Volkmann A minor concerto, the Tschaiowsky rocco variations, the beautiful adagio from the Haydn concerto, and the Popper "Papillon." The young cellist is entitled to play, since his candidacy comprises much talent, facility and, above all, mature and high-

ly enjoyable style. Wille deserves great credit for his part in these results. He shows commendable facility and aptitude as conductor. His musical gift has been long recognized in his former position of solo cellist in the Gewandhaus and a decade of service in the similar post for the Dresden Orchestra.

EUGENE E. SIMPSON.

Virgil Recital.

Mrs. A. M. Virgil is to be congratulated on the successful recital played by her young protégé, Lucille Oliver, on the evening of December 19. The recital hall, 42 West Seventy-sixth street, was filled with an appreciative audience, which speaks volumes in itself. People do not turn out to hear a child of less than twelve play a whole program unless they are sure of being well entertained.

Those who expected much went home not only satisfied but highly delighted and astonished, that a child, with so few years' study, could gain such wonderful technic, memorize and retain such difficult pieces and acquire that assurance, grace and style of playing displayed.

Lucille opened the program with the first movement of the famous Waldstein sonata, by Beethoven. The execution of the piece had no terrors for her, for she gave it clearly with well defined rhythm, accuracy and velocity and with all the depth of feeling that could be expected from a child of her years.

A concert mazurka by Mrs. Virgil followed.

The well known "Witches' Dance" by MacDowell next sounded forth with fairy like brilliancy and clearness. This difficult composition was played with excellent contrasts of tone as well as remarkable cleverness of execution.

Then followed technical work, most of it executed on the "Tek." Occasionally the player stepped from the "Tek" to the piano, playing at the same speed, to prove accuracy as well as velocity. Her first work was a trill of double thirds with every pair of fingers; rate of velocity, 604 thirds per minute. (The average good player does not reach 400 thirds per minute.) Then a rhythmical scale in complex motion, playing three notes against one, then two, and finally four in the other hand, then changing the left hand rhythm to the right hand and repeating. This is a task beyond the reach of the majority of piano students, mainly because in the usual way of piano study rhythm is but poorly taught, but it should belong to the accomplishments of all advanced or partially advanced students.

After this came rapid interlocking chord playing (velocity, 432 chords per minute), showing wonderful accuracy and quick seeing. Later technical tests were a velocity scale (at the rate of 1,152 notes per minute), and for an encore repeated it at a speed of over 1,200 notes per minute. Backward arpeggios (at nearly 800 notes per minute, with the hands running in contrary motion, and octaves in skips of thirds, also in contrary motion (at a speed of 640 notes per minute), completed the task.

Not only did Lucille have the endurance to accomplish the foregoing with ease, but also to finish a taxing program.

The first announcement of special Wagner celebrations for 1913 comes from Mannheim, where complete new "productions" of all Wagner's works are promised, at a cost of \$325,000. One enthusiast has already promised \$11,500 for the new scenery of the "Ring," and in places like Manchester, Leeds, Sheffield and Glasgow, which are, of course, very much poorer than Mannheim, it is hardly possible to obtain guarantees for one performance of the "Ring."—London Morning Leader.

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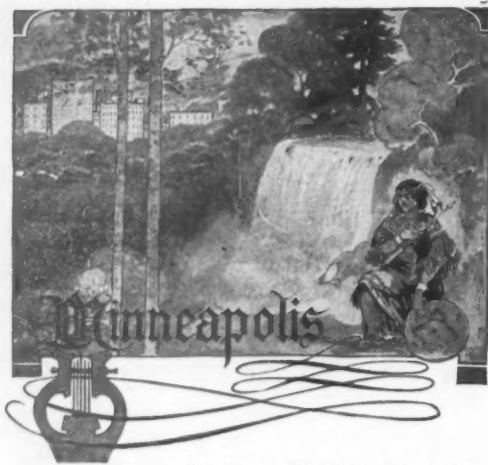
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MINNEAPOLIS, MINN., December 24, 1919.

The Minneapolis Symphony Orchestra presented for the Sunday "Popular" program today the first of a series of national programs which are to be given from time to time. Today was entirely Russian, with a Russian soloist, Theodora Sturkow-Rider, who played the Arenski concerto, op. 2. While somewhat disappointing during the opening passages for the piano, Madame Sturkow-Rider gained in lucidity and interest after a few passages, and in the second movement, especially, quite took the audience by storm by her dainty and expressive reading of this fine work. The orchestra, however, seemed ill at ease, and lacked the finish and verve which they put into everything else on the program. As one thinks almost every Sunday afternoon, a more typical and satisfying selection of numbers could hardly have been compiled, and a word of commendation is certainly due Mr. Oberhoffer for his unusual talent in selecting just that type of program. The first number was Glinka's fantasia, "Komarinskaja," which was finely handled by the orchestra, in the crisp and virile manner so necessary to this energetic music. The second number, variations on a Russian theme by six composers, Artiboucheff, Lindow, Sokolow, Wihtol, Rimsky-Korsakow, Glazounow, was certainly a study on treatments, of which, among varying but generally characteristic rhythms and tone color, the one by Sokolow stands as a gem alone in its entire dissimilarity to all the rest. The second and third movements of the Tschaiakowsky "Pathetique" symphony were, of course, the finest things on the program, and Mr. Oberhoffer gave them a reading which will long be remembered among the best of the orchestra's work. The andante cantabile from Tschaiakowsky's string quartet was one of the most beautiful and daintily dignified numbers ever given, while the last two numbers were such welcome old friends that they even ceased to be rivals for favor, and both Rubinstein's Torch Dance from "Feramors" and Tschaiakowsky's "Marche Slave" were about equally enjoyed and appreciated.

It is interesting to note that not every one does his appointed work with the main eye to self glory. Every year the big chorus of the Philharmonic Club gives "The Messiah" at Christmas time, and yet very little is known about the real power behind the throne. Dr. W. G. Skidmore, chorismaster, has molded the large chorus into shape and has an ensemble of sixty sopranos, fifty contraltos, fifty basses and forty tenors. The work of getting the work into shape has fallen to the lot of J. Austin Williams, who has had charge of the rehearsals, and when he turned it over to Emil Oberhoffer for final rehearsals with the Symphony Orchestra, as usual, so thorough had been the preparation that at the word from the leader the principal choruses were sung entirely from memory, Mr. Oberhoffer also conducting, as he frequently does, without

score. Perhaps the time when audiences may join with the singers in familiar choruses of "The Messiah" is not so far distant in Minneapolis.

The Imperial Quartet (Martha Cook, Agnes Lewis, Thomas G. McCracken, John Ravenscroft) with Henry J. Williams (harpist) and Edna Burnside (accompanist) gave the following program last Wednesday evening at the home of A. R. Rogers: "O Lovely May" (German). Quartet; "Indian Lyrics" (Cadman), Mr. McCracken; harp solo, Mr. Williams; "Calm as the Night" (Goetze), Mr. McCracken and Mr. Ravenscroft; "Coolan Dhu" (Leoni), "The Silver Ring" (Chaminade), "Wood Pigeon" (Lehmann), Miss Lewis; "Annie Laurie," Quartet; "Banks an Braes o' Bonnie Doon," "My Ain Folk" (Lemon), "My Love is but a Lassie," Miss Cook; harp solo, Mr. Williams; "Danny Deever," Mr. Ravenscroft; bridal chorus from "Rose Maiden" (Cowan).

It would be easy to add to the essay "Are You a Bromide?" an appendix of bromidic remarks about the dust that prevails hereabouts and its effect on the voice. Everybody agrees that "what we need is three feet of snow."

The Yale, Glee, Banjo and Mandolin Clubs will give a concert in the Auditorium on the evening of December 27 and in St. Paul the next night.

Bess Hutchinson-Cochrane, of St. Paul, will open a studio in Minneapolis early in the year, which she will occupy two days in the week.

William MacPhail has instituted a weekly class in quartet and ensemble playing. The feature of this week's work was the playing of the complete Seitz violin concerto in G major in unison by seven pupils, all under fourteen years of age. Mr. MacPhail is preparing a number of complete programs to be given by individual pupils at the close of the winter term.

All the churches of the city have prepared beautiful Christmas services. The Hennepin Avenue Methodist always has a fine choral service at special seasons. This year it is quite up to its usual mark. Fowler Methodist Church also specializes on holiday music, with its quartet choir. The Trinity Baptist has a nice program, assisted by Miss Lawrence (harpist), and the cantata, "The Coming of the King," in the evening. Calvary Baptist also has a cantata in the evening, with a choral service in the morning. Olivet gives the "Prophecy and Fulfilment" (Judson), with a large chorus. Holy Trinity gives "The Nativity" (Stone). The Episcopal churches all have long choral services mostly by their several boy choirs. The Plymouth Congregational also has a good Christmas program which is typical and familiar. The First Presbyterian will be assisted by Mabel Augustine (violinist), and the Westminster lives up to its reputation with perhaps the most interesting, if somewhat lengthy, of all. William MacPhail (violinist), assisted.

The initial production of Victor Berquist's "Jul-Kantat" will be given, with a mixed chorus of fifty voices, a children's chorus of one hundred, and soloists, on Monday evening, December 26, at Augustana Lutheran Church.

At the Church of the Redeemer, Edith Pierce Daubach, Francis Rosenthal and J. Austin Williams will sing a trio from "The Christmas Oratorio" (Saint-Saëns). Mrs. Park and Mr. Williams will have a duet. Mrs. Daubach will sing solos. Henry I. Williams (harpist) will assist.

The music of the Christmas services at Park Avenue Congregational Church will consist chiefly of anthems: "Babe of Bethlehem" (Bartlett), in which Alice Widener Colwell will sing the soprano solo with violin obligato, and

"Dawn of Hope" (Coombs), a duet sung by Mrs. Colwell and Grace Reed.

Laurette Rietz will leave the latter part of the week for Duluth to spend the holidays. Miss Rietz will return in a short time to be soloist at a banquet given at the Radisson Hotel and also the Dyckman. Miss Rietz expects to give a recital in the near future with a Minneapolis artist. Her program will consist mostly of "Swedish Folk Songs."

The choir of the Immaculate Conception, fifty voices, with Mary Hallinan (soprano), Tenie Murphy (contralto), Charles Balbach (tenor), Joseph Brown (bass), and Agnes Prendergast (organist and choir director), will sing Gounod's "St. Cecilia's Mass" Christmas morning, accompanied by a special orchestra with William H. Pontius as conductor.

The Saturday morning recitals at the Minneapolis School of Music, Oratory and Dramatic Art have been discontinued until after the holidays and will be resumed Saturday, January 14, 1921. An interesting feature of the post-holiday recitals will be the introduction on orchestral instruments not generally known among students, such as the French horn, bassoon, English horn and oboe. Joan Koch, head of the violin department, will appear on one of the earlier programs. He will play a concerto written for the viola, with Margaret Gilmor at the piano.

"The Bachelor's Honeymoon" company stops over in Minneapolis Sunday, December 26. Three of the old pupils of Mr. and Mrs. Charles M. Holt, Macy Will, Isabel Gaulke and Leslie Wilcox, are in the company, which has had a very successful tour of the West since August 26.

Alice O'Connell, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, read at the St. Anthony Park Congregational Church last Friday night. She also reads with the Masonic Quartet on a trip in the Western part of the State next week.

Harriet Hetland, pupil of Mr. and Mrs. Charles M. Holt, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, gave two recitals last week, one at Glencoe and one at Princeton, Minn. This is Miss Hetland's fourth appearance in Princeton.

MARIAN COE HAWLEY.

Gadski, Soloist with New York Philharmonic.

Madame Gadski will make her reappearance in New York this season at the pair of concerts with the New York Philharmonic Society, Tuesday evening, January 10, and Friday afternoon, January 12, when the program will be made up of Wagnerian excerpts. This prima donna has had a very successful tour on the Pacific Coast, and this was followed by a series of concert engagements in the principal cities of the Middle West, including a performance of "The Messiah" in St. Louis. At present Madame Gadski is having some appearances with the Chicago Grand Opera Company. About the middle of February she will rejoin the Metropolitan Opera Company.

Program for Beebe-Dethier Recital.

The second Beebe-Dethier sonata recital will be given in Mendelssohn Hall Wednesday evening, January 4. Miss Beebe and Mr. Dethier are filling engagements in Boston, Chicago and cities of the Middle West and are meeting with decided favor. The program for their second Mendelssohn Hall appearance will include Ciaccona in G minor, Vitali; sonata in A major, Franck; sonata in A major, Mozart and sonata in G major, Stojowski.

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ST. PAUL, Minn., December 24, 1910.

The St. Paul Symphony Orchestra seems to have the gift of imparting new life to compositions. As often as the "Peer Gynt" suite is performed and familiar as it is it had Sunday the charm of novelty. "In the Hall of the Mountain King" brought such spontaneous and prolonged applause that it had to be repeated. The Mendelssohn wedding march from "A Midsummer Night's Dream" and two movements from the eighth symphony of Beethoven were the orchestral numbers of the first part of the program. C. Edward Clarke, baritone, was the soloist. Mr. Clarke sang Figaro's aria from "The Barber of Seville," and responded to an encore with "Todt und das Mädchen" (Schubert). His numbers in the second part of the program were three songs by Reynaldo Hahn, with piano accompaniment, and for encore to this group another Hahn song and "The Rose Complained" (Franz).

The outside demand for seats for the week of opera in St. Paul is remarkable. Orders have come not only from towns in the vicinity, but from Wisconsin, Kansas and from Canada. The order of the performances will be: January 12, "Thais," with Mary Garden and Charles Dalmores, Campanini conducting; January 13, "Carmen," with Marguerita Sylva and Mario Guardabassi, Campanini conductor; January 14, "Louise," with the large cast headed by Mary Garden and Dalmores. There will be two matinees, Friday, "The Tales of Hoffmann," with Marguerita Sylva and John McCormick; Charlier will conduct; Saturday, "The Girl of the Golden West," with Carolina White and Amadeo Bassi.

The St. Paul Symphony Orchestra is meeting with great success and warm appreciation on its present tour. In Dubuque the house was sold out several days before the performance. Madame Rothwell-Wolff will be the soloist with the orchestra December 27.

Aurelia Wharry will open a studio in Minneapolis early in January.

The fact of Christmas coming this year on Sunday seems to have given an added impetus to the Sunday Christmas music. All the principal churches have been making plans for what appears to be the best of its kind for years. Paul W. Thorne, choirmaster and organist of Christ Church, has arranged a fine program for the day, to be followed by Field's "Magnificat and Nunc Dimittis" in the evening. At the First Methodist Episcopal Church Rollin M. Pease has prepared an excellent musical program. The service at the House of Hope Church will commence with a brief carol service. Carlo Fischer (cellist) and Carrie Louise Aiton (violinist) will assist the choir. At St. Clement's Episcopal Church, G. A. Thornton will combine choir and Sunday school for the morning service. St. Paul's Episcopal Church has arranged an interesting program for the large boy choir which will sing at the morning service. The choir of the People's Church, augmented by a chorus of twelve voices, will sing the cantata "The Star of Bethlehem" (Gerwald), in which Betty McNeel will have two solos. In the morning Marie Ewertsen O'Meara will sing a solo.

MARIAN COE HAWLEY.

Eddy Has Narrow Escape in Railroad Wreck.

Clarence Eddy, the famous organ virtuoso, is receiving congratulations on his narrow escape in a recent railroad accident in the Middle West. Mr. Eddy was making a tour and as he did not get back to New York until last week, some of his friends did not know of the wreck from which Mr. Eddy fortunately escaped without serious injury. The organist was en route to Texas, where he was to give a recital in Houston when there was a collision on the Illinois Central road between Rockford, Ill., and Chicago. The accident occurred December 3. Mr. Eddy's right arm was slightly injured in two places, and while the artist suffered much pain, he did not cancel the engagement to play at Houston on December 5.

Mr. Eddy will remain in New York until January 12, when he departs for another tour. Bookings will take him to the following places:

January 15—Auditorium, Saginaw, Mich.
January 16—Pontiac, Mich.
January 17—Engineer's Hall, Cleveland, Ohio.
January 20—First Christian Church, Maryville, Mo.
January 23—First Church of Christ, Scientist, Kansas City, Mo.
January 24—Wichita, Kan.
January 26—First Presbyterian Church, Fort Worth, Tex.
January 28 and 29—First Presbyterian Church, Austin, Tex.
January 30—Temple Beth-El, San Antonio, Tex.
February 1—First Presbyterian Church, San Angelo, Tex.
February 6 and 7—Touro Synagogue, New Orleans, La.

After his tour South, Mr. Eddy goes to the Pacific Coast to give a series of organ recitals in cities between San Diego and Vancouver. He will be heard in Portland, Ore.; Seattle, Spokane and Walla Walla, Wash.; Moscow, Idaho; Helena, Montana, and March 10, the great artist is to play on a gala occasion in the Scottish Rite Temple at Fargo, N. D.

Enthusiastic press reports of Mr. Eddy's last tour were published in THE MUSICAL COURIER of last week and also the preceding week.

Bispham in the "Cave Man."

Herewith is shown a picture of David Bispham, the noted baritone, as Long Arm in the "Cave Man." This



DAVID BISPHAM AS LONG ARM IN "THE CAVE MAN."

music drama was produced in the open air last August at the annual summer "High Jinks" of the famous Bohemian

Club, of San Francisco. These summer "High Jinks" are produced at night amid the trees of Bohemia Forest, a reservation of huge California redwoods situated up in the mountains of Sonoma County, about seventy-five miles north of San Francisco.

These open air night festivals of the Bohemian Club are said to eclipse anything of the kind attempted anywhere else in the world. In fact, many music lovers are gathered together from the four corners of the earth on these rare occasions.

The music of the "Cave Man," in which Mr. Bispham achieved a signal triumph, was written by William J. McCoy, the well known San Francisco composer and pedagogue.

Gustav L. Becker's Lecture Lecture Musicale.

Advanced pupils of Gustav L. Becker distinguished themselves at the lecture-musical which Mr. Becker gave at studio 864, in Carnegie Hall, Saturday of week before last. The Becker pupils were assisted by Minna Kaufmann, dramatic soprano, Mr. Becker, as usual, devoted some time to the program analysis. Mrs. J. Harrison Irvine accompanied for the singer. The program was opened by Lillian Berlin, who played two unconventional piano numbers, an impromptu by Heller and "Hide and Seek" by Gabriel Pierné. Geraldine Wagner, another of the Becker pupils, played "Will o' the Wisp," by Jensen, and this also proved music that was charming and not often heard at musicales in which pupils take part. Esther Gemso played the Mendelssohn caprice, op. 33, No. 2; Mabel Sniffen played one of the seldom heard Schubert impromptus, a "Moment Musical," by the same composer, and an etude by Arensky. Eleanor Mangum followed Miss Sniffen, and her piano offering was a Beethoven rondo, op. 51 No. 2; Edna L. Dworkin played MacDowell's "Witches' Dance" and then Madame Kaufmann sang a group of songs by Brahms, Franz and La Forge.

Lillia Soman, like the other pupils, gave evidences of excellent training in her solos, which were the first movement of the Beethoven sonata, op. 2, No. 3, and the rondo capriccio of Mendelssohn. Sayde Sewell closed the program in brilliant fashion with the Liszt "Campanella."

"The Messiah" Sung in Brooklyn.

The Brooklyn Oratorio Society, under the direction of Walter Henry Hall, sang "The Messiah" at the Brooklyn Academy of Music, Thursday evening of last week. As stated in THE MUSICAL COURIER last week, the society is not giving its performances under the auspices of the Brooklyn Institute this season. The music lovers of Brooklyn have not shown the proper appreciation of this fine aggregation of singers, which in quality, if not in quantity, is superior to the sister society in Manhattan. No one, unless endowed with genius, can write anything new about Handel's greatest oratorio, and very likely no genius would attempt it. All then that remains is to impress upon the readers that the performance of the work in Brooklyn last Thursday evening was excellent. The soloists included Caroline Hudson-Alexander, soprano; Pearl Benedict, contralto; Lambert Murphy, tenor, and Frederic Martin, basso. The solo artists and the chorus united in a dignified performance, and the familiar arias and ensembles aroused enthusiasm.

Janpolski in Milwaukee.

Albert Janpolski, the baritone, is one of the resident singers who have won great popularity in the musical strongholds of the West. The following notices refer to Mr. Janpolski's appearance in Milwaukee last month:

Albert Gregorowich Janpolski, the Russian baritone, the soloist of last night's concert at the Auditorium, received even a greater ovation than he did last year, when he sang in the undivided auditorium—the acoustics being now perfect. His numbers were the arias, "Eri tu," from Verdi's "Ballo in Maschera"; the prologue to "Pagliacci," and "Toreador" song from "Carmen," whose rendition of the latter was an especial revelation in its tonal beauty and musical inspiration after the usual hackneyed interpretation of the operatic baritones.—(Translation) Milwaukee Herald, November 26, 1910.

An audience of 2,000 listened to the first concert in the Auditorium Friday night. . . . Solos by Albert Gregorowich Janpolski, a Russian baritone from New York City, who was the first soloist of note to sing in the undivided Auditorium last year, received warm applause for his singing of the arias, "Eri Tu," from Verdi's "Ballo in Maschera"; the prologue from "Pagliacci," and the "Toreador Song" from "Carmen."—Milwaukee Sentinel.

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PARIS, December 12, 1910.

Liszt, Richard Wagner, Siegfried Wagner! The figure of the last named on the platform at the Salle Gaveau this week evoked memories of the titanic presence of his sire and his grandsire. Others may profit by the genius of these great musicians and be called "wonderful," marvelous, having but a touch of their power; but he of their own flesh and blood must transcend their might or risk the scorn of consequence. Siegfried Wagner frankly accepts his grand heritage and modestly adds thereto his own measure as it has been meted out to him. His "Hymne au Soleil" was magnificently interpreted by M. Kirchoff, a tenor of the Berlin Opera, who had equal success in the "Récit du Graal." The audience gave a sympathetic but hesitating welcome to the brilliant overture of "Bruder Lustig," the prelude of "Kobold," the "Danse d'hommage" and the prelude to the second act of "Sternengebot." Siegfried Wagner proved himself an admirable chef d'orchestre with fine poetic interpretation in the "Orphée" of Liszt and in Richard Wagner's "Siegfried Idyll." Siegfried Wagner was invited to direct the Lamoureux Concert in Paris in the absence of M. Chevillard, who had been called to St. Petersburg to direct the Philharmonic Orchestra of that city. The complete Lamoureux program conducted by the son of the author of the "Nibelungen Ring" contained the symphonic poem "Orphée" by Liszt; "Bruder Lustig" overture; "Le Kobold," prelude to third act; "Sternengebot," (a) "Danse d'hommage," (b) prelude to the second act; "Banaditrich," (a) prelude to the first act, (b) "Hymne au Soleil," M. Kirchoff; "Le duc Wildfang," kermesse of the third act, Siegfried Wagner. "Siegfried Idyll"; (a) "Les Maitres Chanteurs"; (b) "Lohengrin," "Récit du Graal," M. Kirchoff; "Tannhäuser" overture, Richard Wagner.

At the Châtelet M. Gabriel Pierné, who not only admires but feelingly interprets Berlioz, fêted the latter's birth anniversary on Sunday by playing the "Symphonie Fantastique," the prelude and the "Repose of the Holy Family," from "L'Enfance du Christ." M. Plamondon gave of the program comprised the overture to "Don Juan"; two airs from the "Armide" of Lully and of Gluck, sung by M. Plamondon; and the concerto in C minor of Beethoven, excellently interpreted by M. Armand Ferté.

The Conservatoire concert, conducted by M. André Messager, presented fragments from Mendelssohn's mu-

sic to "A Midsummer Night's Dream." Admirable music admirably rendered. Cleverly conducted also by M. Messager was the "L'Apprenti Sorcier" of Dukas, which followed Schumann's symphony in C (No. 2). The choruses without accompaniment by Cortelley, Nanini and Lotti produced an excellent inspiration by their precision and delicate shades of execution.

M. Hasselman's program for his second concert comprised Mozart's "Magic Flute" overture; Beethoven's symphony in C minor, and the entr'acte symphonic of "Messidor" by Alfred Bruneau. That extraordinary little orchestral piece "Feuerwerk" by Strawinsky was played on Saturday for the second time and the first audition of a vocal piece by Labori after the text of Leconte de Lisle. Madame Félicia Litvinne undertook the interpretation of the work, in which she succeeded admirably.

At the Cercle International des Arts, Thursday evening, Charlotte Lund gave a song recital, accompanied by Camille Decreus. This recital was considered to be Miss Lund's farewell appearance in Paris, prior to her departure for America, where she is engaged for a three



CHARLOTTE LUND.

months' concert tour, and the hall was packed to hear the fair singer. Many persons found only standing room. The favorite soprano was in fine voice and scored a tremendous success. She is leaving for New York on the George Washington, December 14. Following is Charlotte Lund's printed program, to which several encore numbers had to be added:

J'ai pleuré en rêve.....Hüh
Mai.....Hahn
L'invitation au voyage.....Duparc
Le Tasse, symphonie dramatique.....Godard
Amarilli.....Caccini (1546)
Danza-Danza.....Durante (1684)
My Mother Bids Me Bind My Hair.....Haydn

STUDY MUSIC IN PARIS

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Nymphs and Shepherds.....Purcell
Recit et Air de Lia, L'enfant Prodigue.....Debussy
Printemps Nouveau.....Vidal
Lamento.....Duparc
La chanson des baisers.....Benberg
A Song.....M. Kahna
Twilight.....Walter Morse Rummel
Your Eyes.....Edwin Schneider
Come to the Garden, Love.....Mary Sumner Salter
Happy Song.....Del Riego

On Thursday's matinee at the Opéra-Comique "La Dame Blanche" of Boieldieu was given and excited keen interest. The music is expressive in itself and contains many pages which always renew their first original charm and captivate the listeners. Although put on the stage this time with short notice it was admirably executed. The various singers gave great pleasure in their several parts.

The inauguration of the bust of the great decorative painter Chaperon took place on Monday last at the Paris Opéra. M. Dujardin-Beaumetz, Under-Secretary of State for Fine Arts, presided at the ceremony and was assisted by MM. Messager and Broussan, directors of the Opéra; M. Cassien-Bernard, architect, and Charles Malherbe, curator of the Opéra museum. The bust of Chaperon (executed by the sculptor Pourquet) is placed beside that of Gounod in the corridors of the orchestra. Invitations were issued to all the subscribers, to the theater managers and to representatives of the Parisian press.

The civil marriage of Selma Kurz with Dr. Joseph Halban took place on Sunday at the Hôtel de Ville, Vienna, in the presence of numerous friends and admirers of the opera singer. After the ceremony the newly wedded couple left for St. Moritz, where they will spend one or two weeks. Madame Kurz-Halban will reappear on the stage immediately after her return.

At the Paris Trianon-Lyrique Auber's "Fra Diavolo" was produced last Thursday. The young generation hardly knows the delightful airs of "Fra Diavolo," which though old can never age. The interpretation left something to be desired, but was nevertheless a great success.

Paris Opéra performances this week are: Monday, "Aida"; Wednesday, "Samson et Dalila" and "Javotte," a ballet; Friday, "La Valkyrie"; Saturday, "La Damnation de Faust."

Regina de Sales has chosen Tuesdays as her days at home in her new hotel, Rue de Villejust. Tuesday las. the well known singing teacher inaugurated the first of a series of at home concerts, when Miss Lockhard, one of her brilliant pupils, was heard in several arias from Puccini operas, "La Bohème," "La Tosca" and "Madame Butterfly," besides singing duos with M. Germain of the Paris Opéra.

At the Opéra-Comique for the week: Monday, "Richard Cœur de Lion" and "Les Noces de Jeannette"; Tues-

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day, "Macbeth" (Ernest Bloch); Wednesday, "Madame Butterfly"; Thursday (matinee), "La Dame Blanche"; (soirée), "Macbeth"; Friday, "Manon"; Saturday (matinée at five), Historical Concert; (soirée), "Macbeth."

At the Gaité-Lyrique: Monday, "Quo Vadis"; Tuesday, "La Favorite"; Wednesday, "La Juive"; Thursday (matinee), "Le Trouvère" ("Il Trovatore"); (soirée), "L'Africaine"; Friday and Saturday, "Don Quichotte" (Massenet).

At their école de chant, Boulevard Malesherbes, on Tuesday afternoon, Giulia Valda and Edvige Lamperti gave the first of this season's receptions. One of the most promising students trained by Madame Valda in this Lamperti School is Victoria Harrel, who on this occasion created a deep impression with her beautiful singing and charming personality. Isidore de Lara, the well known composer (who years ago was a fellow student with Giulia Valda at Milan), was very interesting in several of his own songs, which he accompanied. The Marquis Renato d'Urga sang a number of Neapolitan melodies in characteristic style. A young violinist, M. Van der Pas, gave pleasure with his well performed soli, and Georges Mousikant gave evidence of great pianistic and musical talent.

The program follows:

Concerto for violin.....	Mendelssohn
Wienlied.....	Max Reger
Gustav van der Pas.....	
Una voce poco fa (Barbiere di Siviglia).....	Rossini
Bird Songs (in English).....	Liza Lehmann
Victoria Harrel.....	
Rhapsody.....	Brahms
Fantaisie.....	Balakirew
Georges Mousikant.....	
Three original songs.....	Isidore de Lara
Interpreted by the Composer.....	
Connais tu le Pays (Mignon).....	A. Thomas
Victoria Harrel.....	
Neapolitan Songs.....	Marchese Renato d'Urga.

Among the numerous guests were La Baronne d'Avernas-Salvador, Comte Charles Sienkiewicz, Princesse Troubetzkoy, Princesse Brancovan, Comtesse de Bonneville, Vicomtesse d'Alès, Princesse Alexandre de Caraman-Chimay, Madame Marc A. Blumenberg, Mrs. King, Comtesse Coëtlogon and Miss Stanley, Comte de Ferré de Péroux, Marquis d'Abadie, Baron de Fonseca, Comte Léon de Tinsau, Marchese Renato d'Urga, Mrs. Metcalf (from Omaha), Madame T. Luis de Oñativia, Mrs. Johnes, Madame Jean Jacques, Marie Jacques, Madame Jules Hié, Wave Whitcomb, Mrs. Garnsey, Miss Kauffmann.

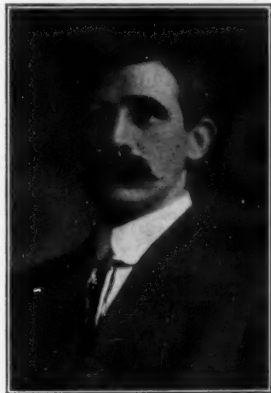
DELMA-HEIDE.

Alice Merritt-Cochran in Oratorio.

Alice Merritt-Cochran sang last week at a performance of "The Messiah" at Williams College, Williamstown, Mass. Besides her concert bookings this season, Mrs. Cochran has been in demand for oratorio performances. January 18 the popular soprano sings in Rochester, N. Y., with the New York Symphony Orchestra, and later she is to open a Southern tour in Athens, Ga. The singer is expected back in New York the end of February. Mrs. Cochran is under the management of Marc Lagen.

Moritz E. Schwarz's Trinity Church Recital.

December 21 found many ardent music lovers present at the organ recital (the eighth in the American Guild of Organists' series) given by Moritz E. Schwarz, assistant organist of Trinity Church. Mr. Schwarz played the program announced in THE MUSICAL COURIER last week. The



MORITZ E. SCHWARZ.

rattle and roar outside was in great contrast to the peace within the dignified old church, with its organ, containing nearly a hundred year old pipes. Noble pedal bass and a certain churchly tone are characteristics of the instrument, and no one brings out its qualities as does Mr. Schwarz. There was a brilliant introduction with Mendelssohn's overture to "St. Paul"; some beautiful effects, with tremolo, in variations by Merkel; broadest dignity in Best's arrangement of Bach's

chaconne (for violin); warm expression in an evensong by d'Evry; and fearful difficulties, overcome in masterly style, in Dethier's "Christmas," an almost unplayable piece. Right foot playing "Adeste Fideles," left foot playing bass tones, right hand brilliant counterpoint, left hand spread chords, sixteenth notes in counterpoint on the pedals, these are hair raising problems, and it takes organists like Schwarz, Carl, Eddy or Baldwin to sail over them.

A feature of the program was Schwarz's own song, "Jesus, the Very Thought of Thee," a most singable, effective song, running from low D to high A, and containing interesting harmonies, melody of graceful contour and devotional yet impassioned character, points that mark the song. William L. Parker, tenor, sang it well, and in any other but an Episcopal church they would have followed warm applause.

Mr. Schwarz gives an informal recital, an hour long, every Wednesday at 3.30 o'clock, at Trinity Church, head of Wall street.

Hutcheson Lauded by Chicago Press.

Ernest Hutcheson is continuing to score successes. His latest triumph was in Chicago where he played the Beethoven C minor concerto with the Theodore Thomas Orchestra in a way that will long be remembered by all those who were so fortunate as to be present. The following appreciative press comments show how genuine the success was.

In regard to the matter of Mr. Hutcheson's performance it is a privilege to be able to declare that it would be difficult to imagine a more beautiful interpretation of the work, or a more fitting tribute to the genius of an illustrious composer, than that given by the pianist. The concerto, so long considered ineffective, made under Mr. Hutcheson's hands a popular success. The audience permitted itself most unusual demonstrations of enthusiasm.—Record-Herald, December 17, 1910.

There was abundant virility and bigness of conception in the first movement; poetry and quiet, restrained sentiment spoke in the recitative-like largo; and a curious, plaintive humor, one of the most illusive of interpretative problems, was made the burden of the

finale. The audience received Mr. Hutcheson with marked favor.—Daily Tribune, December 17, 1910.

All credit is granted Mr. Hutcheson for the refinement, the resource, the marvelously beautiful finish of his performance of the C minor concerto.—Inter Ocean, December 17, 1910.

Mr. Hutcheson brought the more poetic, tenderer side than most players find, and all that he did had fine conception back of it. The largo he gave with especially poetic sense of the mood and with a tone of great beauty. The concert was one to which we wish we could go again.—Evening Post, December 17, 1910.

His theory is that the piano is an instrument from which to draw beautiful effects. It is not a noise-making device. His playing is absolutely unsensational. It is also very effective, and for these two reasons many auditors will rise up and call him blessed.—Daily Journal, December 17, 1910.

He displayed some rare pianistic attainments. He discovered a keen sense for beautiful tone color, for refinement and clarity of style and for a comprehensive understanding of the Beethoven traditions.—Examiner, December 17, 1910.

Frances Alda Delights Nebraskans.

"A beautiful program beautifully rendered," is the way the Lincoln (Neb.) State Journal characterized the appearance of Frances Alda in a song recital of December 13.

"Madame Alda's soprano voice," said the critic, "is of beautiful quality and has both lyric and dramatic power and she used it with consummate art. She trilled with the facility and evenness of a bird and no hint of the underlying technic clouded the poetic effect. Few singers are able to preserve so attractive a stage presence. She sang with no apparent effort and without marring the beauty of her features. The smoothness of her singing in the Italian and French groups was exquisite, while the Strauss 'Ständchen' called forth a sufficiently warm recall to secure one of the two encores granted."

Clement in Opera and Concert.

Edmond Clement the French tenor, came on to New York from Montreal, where he was singing in opera, to take part in the fete costume given last week at the Hotel Plaza. The singer returned at once to the Canadian metropolis to resume his place with the Montreal Opera Company. Mr. Clement is coming back to New York the first week in January to sing with the New York Philharmonic Society in Carnegie Hall, Tuesday evening, January 3 and Friday afternoon, January 6. The program will consist of music from French composers. This will be Mr. Clement's first appearance in concert in New York since his lovely art was heard Sunday nights at the Metropolitan Opera House. The singing of this artist at the Plaza last week resulted in two more engagements for next month.

Francis Rogers at Harvard Club.

Francis Rogers sang on December 18 at the Harvard Club, New York, and received a rousing welcome. The program contained many of the songs sung in Mendelssohn Hall, among them being two old French songs, a cattle song, "Vive Henry IV," Widor's "Contemplation," Reichardt's "In the Time of Roses," Bruno Huhn's "Invictus" and K. Russell's "Young Tom of Devon." Mr. Rogers' sincere art, the feeling that marks his singing, his excellent style and his unfailing taste were never more evident than in this recital before his fellow alumni. His accompaniments were played by Bruno Huhn.

Tilly Koenen to Teach Poor Girls.

Tilly Koenen, the Dutch contralto, has arranged to give singing lessons to a number of East Side girls ambitious to have their voices cultivated. Miss Koenen is known for her generosity, and she will begin with the new class soon after the New Year. "It is essential," says Miss Koenen, "that singers of talent should have proper instruction, and I am willing to give part of my time to helping these young women who are anxious for singing careers."

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CINCINNATI, Ohio, December 24, 1919.

"If there is anything worse than two violins playing a single part it is two cellos trying to do the same," remarked a certain well known conductor not long ago on hearing two violinists attempt the Massenet "Elegie." "Either one, or else three or more," he continued. "You see, two can never be quite together either in pitch or rhythm, but if there are three, the third one, somehow or other, seems to play half way between the other two and so blends the tone into what sounds like a unison." One was reminded of that remark at the concert of the Musical Art Society Thursday night. One of the numbers on the program was Loeffler's setting of the 137th psalm for female chorus, organ, harp, two flutes and violoncello. Probably Mr. Clover thought to add to the effectiveness of the composition by having two cellos play the one part, but instead of being effective it had precisely the opposite effect and very well demonstrated the aforesaid conductor's dictum that two cellos are a much worse combination on one part than two violins. The two cellists were never quite together either in intonation or rhythm, and, as a consequence, it detracted very much from the beauty of the work. This work is, of course, more or less after the modern French school and so the two cellos, playing a quarter of a tone apart at places, seemed to many quite appropriate. It is certain, however, that the experiment will not be tried again for it came too near ruining a very fine piece of modern music.

What is the standard of comparison in choral matters? By what criterion are we to judge the value of the work of a mixed chorus appearing in public concert in a program of ancient and modern music? All orchestras are judged on the basis of comparison, one with another, and the manner of the interpretation of certain scores—that is, as to the degree of finish attained in the performance of certain works and not particularly as to the style in which the works are interpreted, because every conductor has his individuality which he expresses through the medium of the orchestra and without which no work could be more than passable. But, are choral societies to be judged on the same basis—by comparing one with another? It would seem as if this was the only possible means of getting a working basis for the critical analysis of choral work, yet very few choral societies want to be so judged. They want to be judged just by themselves—which is equivalent to saying that they do not want to be judged at all but will be content, nay, even happy, with indiscriminate praise for their work and be very discontented and cross if real criticism of any kind is offered. However, it would seem that here, in Cincinnati, where they have as

good choral singing as anywhere on this planet, there should be no excuse for not giving concerts of a very high order, because the standard of comparison is so high. Yet it is a lamentable fact that in two choral concerts here within the past ten days the work in both of them was only passable, and might, perhaps, not have been graded even that high before a more critical and less intimate audience. Both concerts were given before associate members who came prepared to be pleased and were pleased. But what would have been the popular judgment if the concerts had been given strictly on their merits before a gate-paying audience? which is really the only way in which a concert should be considered.

Of the work of the Mozart Club brief mention was made last week. This week the writer heard the first concert of the fifth season of the Musical Art Society under the direction of Edwin W. Glover, and he must confess to a disappointment in this as in the Mozart Club concert last week. He was disappointed because he has come to expect such fine things here in Cincinnati where music, both choral and orchestral, is a part of the daily life of the people, where the love of it and the ability to do it has been bred in generation after generation until going to choir practice or to concert is an automatic function like going to school or to business. The program of the Musical Art Society was made up mainly of modern compositions covering every phase of choral utterance from the simple carol to an involved composition like the "150th Psalm" of César Franck. There was also a "Pater Noster" by Palestrina, and a cantata by Bach, as well as the "Pastorale" for strings and organ from the "Christmas Oratorio." Having said that it was disappointing it is necessary to give the reasons and here they are: The attack was always very weak. It never seemed to be definite and left one with the feeling that they would probably do better next time. The phrasing was never decisive. The sostenuto was lacking. Crescendos and diminuendos were too precipitate. The choral tone was never large, even in fortissimo passages. The pianissimo was breathy and husky. In the male section the unison work lacked sonority and beauty, and some of the singers were badly off pitch. Now, while in the aggregate this would seem to point to a total absence of any good points, yet that is not so. The concert would have been a credit to many cities that have not the advantages of Cincinnati but it was not a credit to Cincinnati—save in the negative sense that it was better than none at all. There is splendid material in the chorus and if Mr. Glover will go after them pretty hard there is no reason why their next concert should not be as fine as this one was poor. It is only a matter of hard work and plenty of it, and any chorus unwilling to work hard is not much of a chorus.

Mr. and Mrs. Charles P. Taft gave a musical Monday evening at which Alexander Heinemann, the well known lieder singer, now touring this country, appeared as principal soloist. A string orchestra of twenty-four men under Stokovski made up the balance of the program. The writer was not present, but is informed that it was very successful from a musical as well as a social view point. Mr. Heinemann impressed his art on his hearers in a manner that left no doubt in their minds of his splendid genius as an interpreter of German lieder.

The writer had the pleasure of hearing two talented pupils of Hans Richard at the Conservatory of Music yesterday. Lucile Hatch played the first movement of the

MacDowell A minor concerto, and Alma Betscher played the first movement of the Scharwenka concerto in F minor. The work of both young women was almost masterly, and impressed one with the tremendous things young women are doing in music these days. Here are two young women, each nineteen years of age, and playing things in a style and with an understanding that even twenty years ago would have been considered almost too great a task for the average mature male pianist. And they are only conservatory pupils. How many hundred others like them are there in the conservatories and private classes of this country? Half a century ago they would have been heralded as coming artists of the first rank. Today, they are in a class with hundreds—nay, thousands—of talented and hard working young women.

Incidentally, it might be mentioned that this is the first time the writer has heard the Scharwenka concerto. It is a big work, unquestionably the biggest thing Scharwenka has done, and it grips the hearer from the first strong theme, through the lovely second theme, right to the crashing, heavy conclusion. The writer would almost hazard the opinion that this is the greatest work for piano and orchestra since the Brahms second concerto. It had that sound on two pianos yesterday, and the writer will be able to tell more about it when he hears Scharwenka himself play it with the Cincinnati Symphony Orchestra later in the season.

Leopold Stokovski is spending the holiday season in New York City. He will return on December 30 and begin rehearsals on January 1 for the fourth symphony concerts, January 6 and 7.

Many people are on a vacation these days. The Conservatory of Music and the College of Music have both closed for two weeks, and no lessons will be given until January 7. Many members of the orchestra have gone to New York or Chicago for the holidays, and the condition of music for the next fortnight here can best be described by the well worked phrase "innocuous desuetude."

At the beginning of each academic year the board of trustees of the College of Music confers free scholarship upon a liberal number of deserving pupils, upon recommendation of the board of examiners. This generous custom has been in vogue since the very inception of the institution, the number benefited depending upon the talent presented by the candidates. In order that the musical public may become cognizant of the educational privileges which these young people enjoy, an opportunity will be provided in a series of recitals by free scholarship students. The first of these will take place in the Odeon January 10, when the college will present four of its most promising students, in Helen Sebel and Thomas Griselle (pianists), Norma Hark (soprano) and James Harrod (tenor). All have been heard to advantage on numerous important occasions under the auspices of the college, but this is the first time in which this talented quartet will be presented in a group. There is much reason to expect that the scholarship recitals will prove immensely popular, because of the musical superiority of the individuals, and of their being representative of the work being done in the school.

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Harold Becket Gibbs was happily enlarged this year by the introduction of a program of varied interest. The commemoration of the Christ-Mass by an English household in the singing of carols was reproduced by thirty young women dressed in white. During the singing of the Wassail song a party of young Wassailers in character entered and joined in the song. This was followed by a choir of boys in vestments who sang with unusual feeling a number of English and French Christmas carols. Then was heard in the distance the noble melody of the "Adeste Fideles." The music grew nearer, until there appeared twenty boys in surplices bearing lighted tapers, who wended their way to the organ room, where they delighted the audience by the singing of a group of Christmas hymns. As they returned by way of the spacious marble hall winding in and out of the corridors singing with devotion and fervor they made a picture long to be remembered. Altogether the entertainment and environment in which it was given was one of beauty and impressiveness. The massive elegance of the old mansion, the gentle candle light, the holly, the music and the true spirit of the season combined to create the deep religious emotion which the time of year should always awaken.

The fine results which the artist department of the Cincinnati Conservatory of Music is achieving were never better illustrated than last Monday evening, when Hans Richard presented five members of his master class in a pianoforte recital which brought forth the enthusiastic commendation of a large number of professionals as well as of the public in general. The playing throughout the evening was characterized by clarity, broad conception and excellent mental grasp, and in each case was replete with temperament and exquisite tone color. Mr. Richard is to be congratulated upon his pedagogical gifts as demonstrated in this exceptional exhibition of the autumn's work. The program consisted of: Sonata, F minor, op. 5 (Brahms), first movement, by Hazel Swann; concerto, A minor (MacDowell), first movement, by Lucile Hatch; Paganini variations (Brahms), by Alma Betscher; scherzo, F sharp major (d'Albert), by Lila Varnado; Hungarian rhapsody, No. 6 (Liszt), by Hazel Swann; "The Beautiful Blue Danube" (Schulz-Evler), by Alice Shiels; concerto, F minor (Scharwenka), first movement, by Alma Betscher.

Mrs. Adolf Klein was the hostess of a charming

Christmas musical (given in honor of Helena Lewyn) at her home on Washington avenue, Avondale, last Thursday afternoon. About 100 guests were present. The music room and adjoining rooms were artistically decorated with Christmas greens and American Beauty roses. Miss Lewyn charmed her listeners with her exquisite performance. She gave as her first number the Chopin F minor concerto, accompanied at the second piano by the hostess. Katherine Bennet sang an aria from Mozart's "Il Re Pastore" and later a group of Strauss songs, with which she delighted her audience. Mrs. Georgette Erne furnished the violin obligato. Miss Lewyn's solo groups were magnificently played and enthusiastically received.

OSCAR HATCH HAWLEY.

Fay Cord's Western Tour.

Fay Cord, the charming young American soprano, who makes her first American tour this year, under the direction of Marc Lagen, is in demand for concerts and recitals in the Middle West. Miss Cord's first appearance will be at Lafayette, Ind., February 2, in a "Twilight" recital at the new Dreyfus Theater. From there she goes to Minneapolis, where she will be soloist of the Minneapolis Symphony Orchestra, February 5. Miss Cord's next appearance is in song recital at Dubuque, Ia., under the direction of G. A. Grimm. From there she goes to her old home, Des Moines, Ia., where she will be heard for the first time in five years. Her recital in her home city will be given in the Coliseum and will be under the personal direction of Marc Lagen and John Evans, manager of the Coliseum, and not George Frederick Ogden, as previously announced in a Des Moines letter.

Several other dates in Iowa, Indiana and Ohio follow. Miss Cord will return to New York the first week in March. After a month's rest she will be heard again in a song recital in Mendelssohn Hall, and several social engagements are to take place after the Lenten season.

Boris Hambourg to Give Second Recital.

In response to many requests, Boris Hambourg, the great cellist will give a second recital in New York early in February. His program will include novelties not heard before in the Metropolis.

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OBITUARY

Louis Conterno.

Louis Conterno, for many years leader of the Fourteenth Regiment (Brooklyn) Band, died December 22, at the home of Louisa A. Beckett, 193 Schermerhorn street, Brooklyn. Miss Beckett and Mr. Conterno were to have been married January 7, and on that day they had also planned to celebrate Mr. Conterno's fifty-third birthday. Mr. Conterno resided at 121 Waverly place, Manhattan. It was while visiting Miss Beckett last week that Mr. Conterno became ill and he passed away before he could be removed to his own home. The deceased musician had been suffering for some time with heart trouble. He and his prospective bride had arranged to go to the Pacific Coast immediately after their marriage. The deceased was born in Savoy, France, where his Italian father was stationed as a regimental bandmaster. Masonic services were held over the remains at the home of Miss Beckett Sunday night. A military funeral followed Monday at the Fourteenth Regiment Armory. The interment was at Greenwood.

Salem Academy and College.

At a recent faculty concert at Salem Academy and College, Winston-Salem, N. C., Liza Lehmann's "In a Persian Garden" was given by Antoinette Glenn (soprano), Nellie P. Brushingham (contralto), George E. Rasely (tenor), Frank E. Muzzy (baritone), assisted by Robert Roy (violinist), with H. A. Shirley at the piano. The new conservatory building, with its alumnae hall and beautiful organ, is already crowded with the increased growth of the school. H. A. Shirley is dean of the music faculty and Frank E. Muzzy is head of the vocal department.

Carl in Atlantic City.

After the Morgan concert in Mendelssohn Hall week before last, William C. Carl, the organist, who played at the concert, filled some engagements out of town, and then he returned to New York to attend to some professional matters before running down to Atlantic City. Mr. Carl is passing the holidays as a guest at the Marlborough-Blenheim.

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